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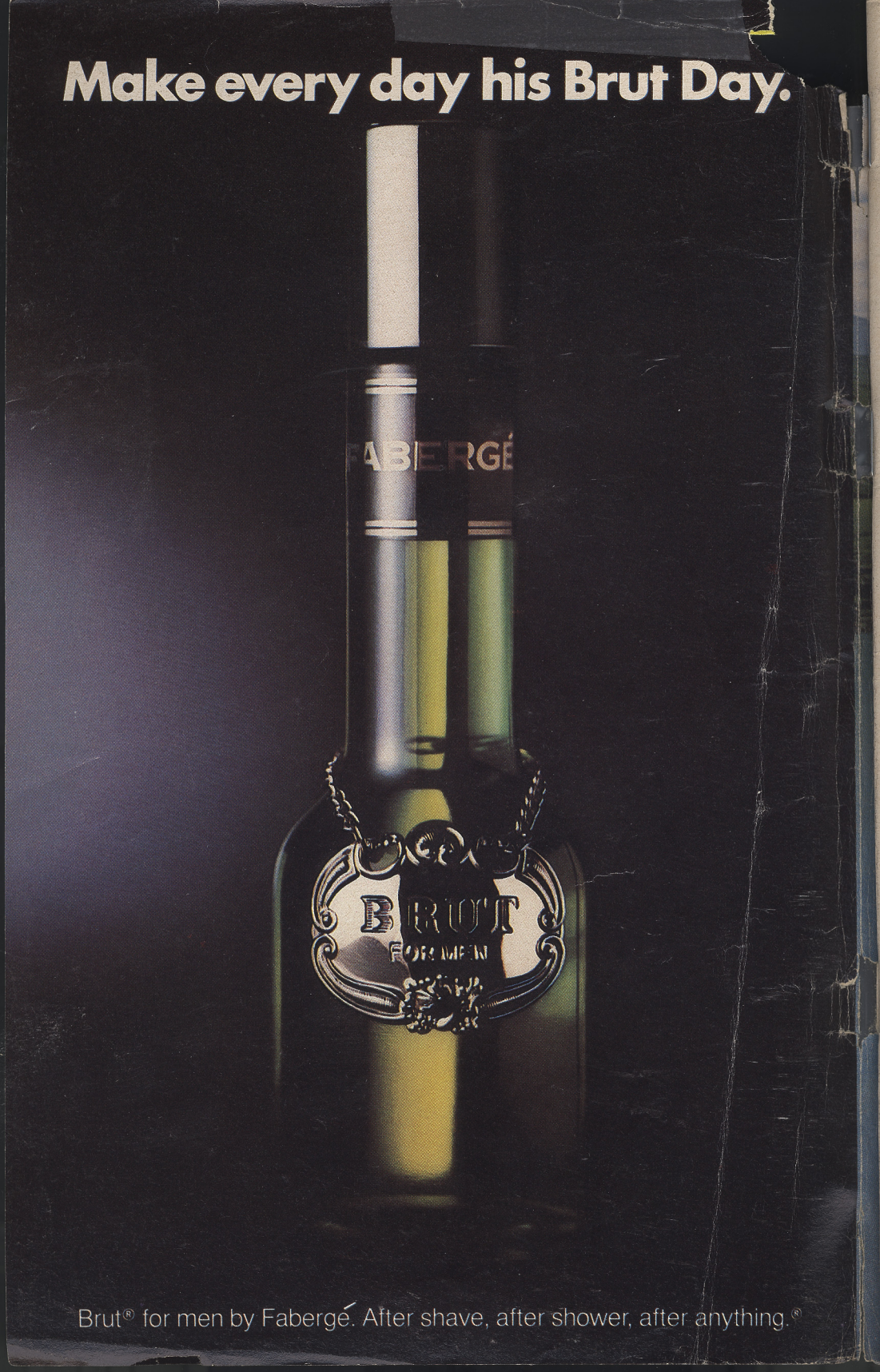

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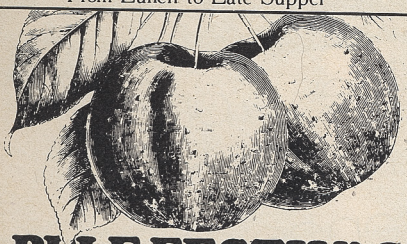

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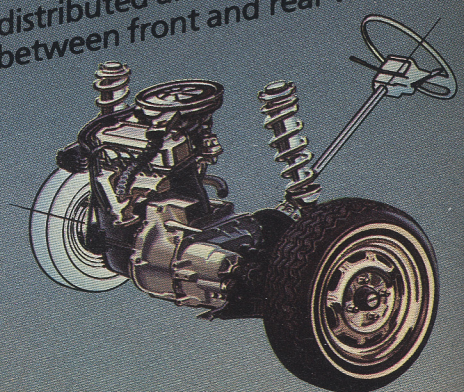

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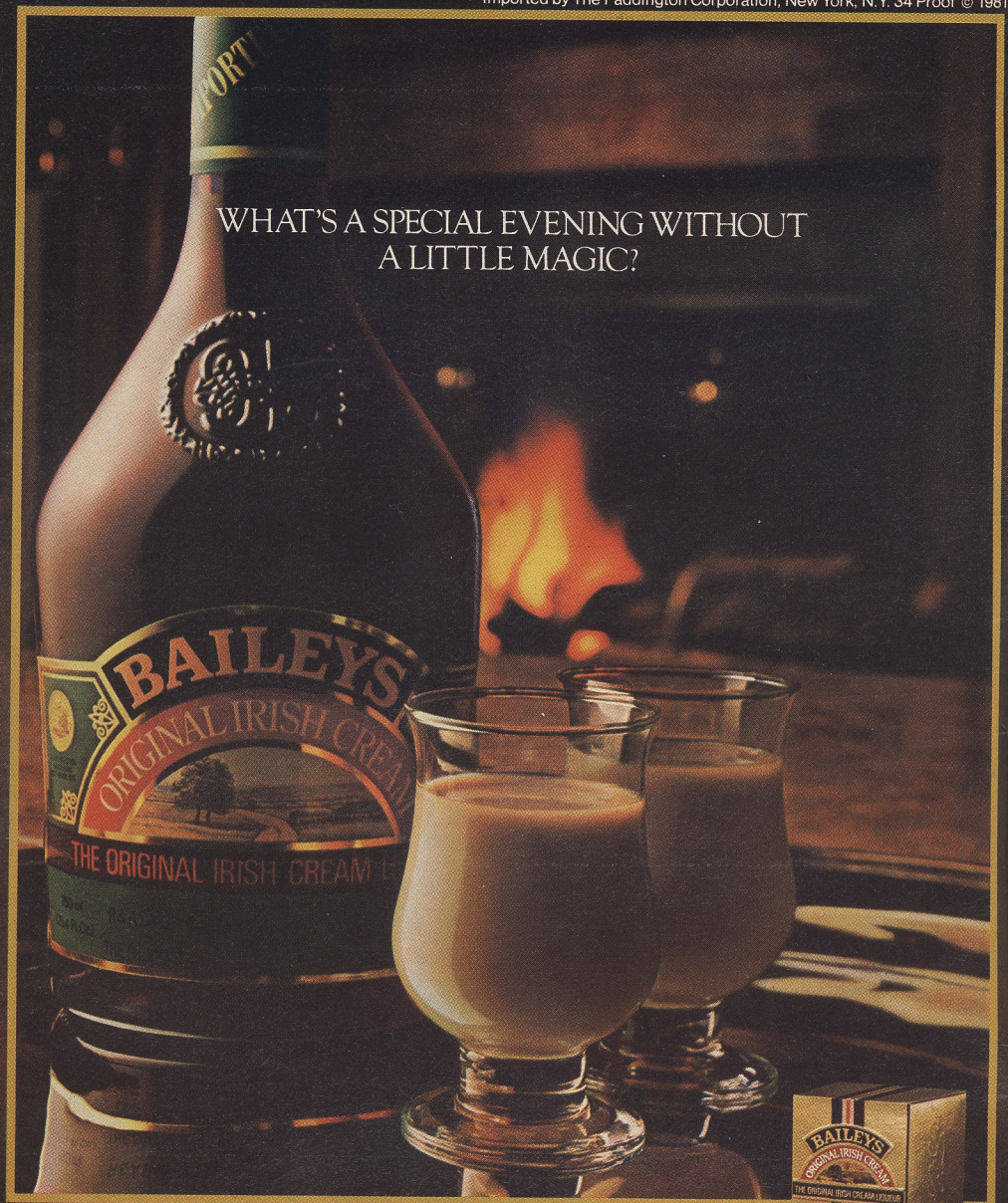

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LENA HORNE

"DEALER IN MAGIC AND SPELLS"

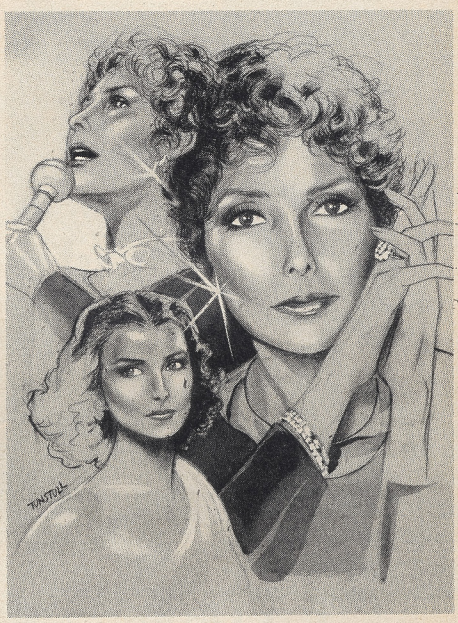
The lights go down, and there's a white scrim, blank except for the bold signature, Lena Horne, scrawled across it, and the band moves from "Honeysuckle Rose" into "Bewitched," and after that, they dance around for a few bars with "Just One of Those Things," and you're hooked. Even before Lena comes on, you're nostalgic for a kind of romance that probably never existed outside of songs and stories. Rich white ladies go to Harlem in ermine and pearls, and flirt with the gangsters who run the clubs there. Cole Porter lives; so does Larry Hart.

And suddenly Lena, that "dealer in magic and spells," appears, all tawny skin and glittering eyes, growling "From This Moment On." She's queen of the night, and for two hours, she proves it. Sometimes she fools around, and the sound comes out bass, sometimes it's clean and bright, sometimes it's so full of sorrow it makes your throat ache. She whispers, she belts, she crows. She snaps her fingers, and toys with us. All of her skill as an actress is at work, the art that goes into making something look artless. A lady to her bones, Lena can swing into the accent of the streets, and sell that too.

She never cheats. Often, the show runs long, because when Lena and her audience get to exchanging energy, all the clocks stop.

If the people who come to the theatre are surprised by the way Lena makes them feel, by the pure joy of seeing genius fly, Lena is equally surprised to find herself engaged in this late love affair.

She'd thought she was tired of working. She'd been at it for more than 40 years. She'd sung in London and Paris and Toronto. She'd sung in cities all over the United States, and even though she knew that every year she was singing better ("You hone," she says, "you get the thing smoother"), she was ready to quit because she was sick of hotel rooms. "Only this friend, Sherman Sneed, kept saying, 'You've got to let yourself be heard in



DRAWING BY GLENN TUNSTULL

Lena depicted at three stages of her career

New York, where it means something. I know the Nederlanders, I'm going to talk to them—' "

Lena advised Sherman Sneed to forget it. Instead, he brought in two other men, Michael Frazier and Fred Walker — "They're young and dumb," Lena says fondly—and they all decided to produce a Lena Horne show. Jimmy Nederlander, of the theatre-owning Nederlanders, liked the idea too.

The person who needed convincing was Lena. "I was willing to do a play. I loved doing *Pal Joey*. I like working with other people. But these guys said, 'We don't have a property. Why don't you just do a one-woman show?'

"And I said, 'Well, you know, nothing that's ever happened to me is interesting.' And they laughed. And Sherman said, 'Oh, come on.' 'Well,' I said, 'I went to the Cotton Club when I was sixteen, and we used to wear practically nothing, and

by Chris Chase

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Lena's announced limited run has turned into a long run

we sang stupid songs like "Lady With a Fan," and I sang so bad they stopped me the second night.'

" 'And then,' I said, 'I did a soft shoe called "Long as I Live," with Avon Long. And I couldn't dance, either. Everybody could dance better than me. But they put me in the line because I was cute, and I was virtuous.'

"And Sherman said, '*That's* interesting.'

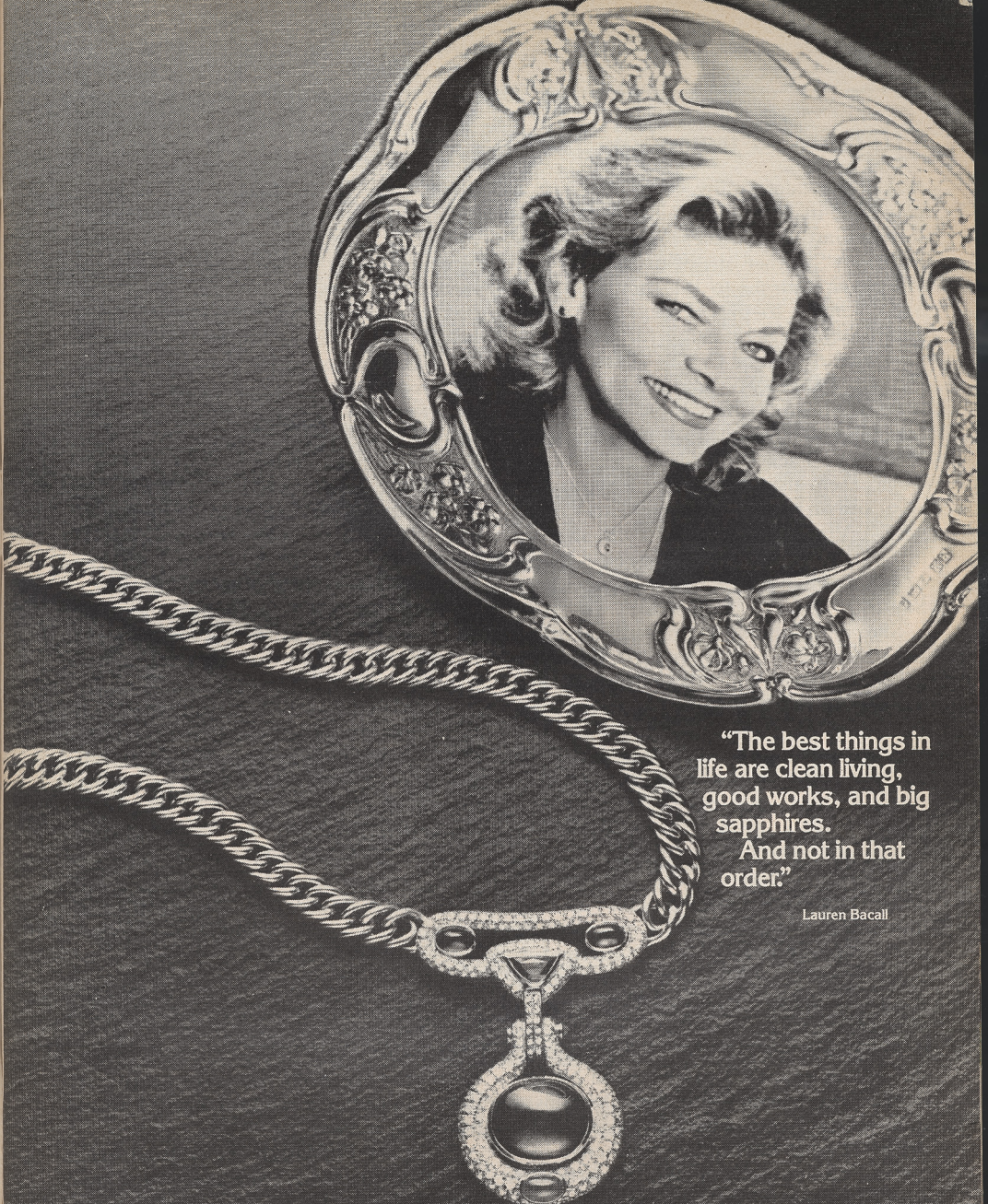
"And then I told about making the movie *Stormy Weather,* because MGM had loaned me to 20th Century-Fox for an enormous amount of money, of which I got none. And I had to sing 'Stormy Weather,' and I didn't know how to sing 'Stormy Weather.' My grandmother had raised me never to let anyone see me cry. I had to be self-contained. And I was stifled by the fact that when I'd first heard 'Stormy Weather,' Ethel Waters was singing it, and she was a great singer. So I hated having to do the damn song, because I didn't feel it belonged to me. I didn't know then I'd get stuck with it and have to sing it everywhere I went.

"And Sherman said, 'That's interesting too.' "

What with Sherman Sneed being predisposed to find everything she told him interesting, Lena gave up the fight. Little by little, as Sneed helped her to structure it, a show evolved. Last February 16th, rehearsals began, last April 30th, the first preview took place. A limited run—four weeks—was announced. "And I'm still here," says the lady.

She makes it look easy, whether she's hunched over crooning, "I Want to be Happy," and flirting with the folks in the boxes—"God knows, I'd like y'all to be happy"—or recreating the Cotton Club days, standing there throwing in doo wops, and grabbing a bit of rest, while two other girls hoof their hearts out. "I tole those children they can shake their bodies long as they want to," Lena confides to the audience. "*I* got to *sing* for two hours."

The singing is spiced with reminiscences. She shares with her listeners some memories of Hollywood, but always, she



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Her first B'way show Jamaica *was written for Belafonte*

makes the tales funny. She'd longed to play Julie in *Showboat;* the part had gone to Ava Gardner. (Lena says she liked Ava anyway. "Neither one of us had any tact. We never said yes to the right people.") She'd longed to play Pinky in a movie about a black girl passing for white; that part went to Jeanne Crain. "I felt bad for awhile," Lena says. "About 12 years."

In Hollywood, they created a special makeup color for her; it was called Light Egyptian. Then she had to stand by and watch them using her Light Egyptian on Ava, and on Hedy Lamarr—"This woman with a Viennese accent"—while she was assigned to cameo roles that could be edited out when the movies played down South.

She talks about having appeared on Broadway once before, in 1957, in a show called *Jamaica,* which Yip Harburg and Harold Arlen had written for Harry Belafonte. Belafonte backed out, the lead was changed from male to female, and given to Lena. "I didn't care who the hell they wrote it for," she says, "I was glad to get it."

Snapping her fingers, stuffing a handkerchief around the neck of her gown because she's sweating—Lena hates air conditioning, she's convinced it incapacitates her—she apologizes for any discomfort the audience is feeling, and pretends to blame the heat on her boss. "Mr. Nederlander ain't got no money," she says. "But he tole me if we break even, he gone get the system adjusted." Her second Nederlander joke comes right after she slips a thin scarlet wrap over her snow-white dress. "Ladies like to see you change costumes," she says, "but Mr. Nederlander didn't buy me but two costumes."

Once the show is over, Lena does another show. Backstage. In khaki pants and striped shirt, she stands at the door to her dressing room and signs autographs. The people who have lined up outside the stage door are ushered in, five or six at a time, and she talks to every one of them. A woman says that Lena's given her courage, made her want to face the next day. "I was carried away," she says. Lena grasps the woman's hands. *"I'm* carried away," she says. *"I'm* carried away."

The fans adore Lena, Lena adores the fans, but what has to be most satisfying to a performer whose fame was built on her cheekbones is that, these days, the public is responding to her craft, not to her beauty.

"When I was young," she says, "I was so busy trying to be listened to, because they were always saying to me, 'Oh, you're so pretty, but you can't do a damn thing.' So I just kept on trying to learn how to do something. Even now, if I was working in Vegas, the emphasis would be on appearance. They'd say, 'She still looks pretty good for an old broad.' But here, they listen to you with a different attitude. I think they may like the initial appearance as I walk out, but then they begin to get into the story, and they forget about the looks."

Lena is 64 now. She says that until 20 years ago, she was so frustrated and bitter, she kept an audience at arm's length. But the rage burnt out; it's been gone for a long time.

Not that she hadn't had reasons for her anger. She was a child of divorce, she was an adolescent forced to quit high school and go to work, she was a proud woman in an age when it wasn't entirely comfortable to be black and proud.

Early on, she learned about loss. "The only place I ever felt was home was a brownstone in Brooklyn," she says. "My grandmother was there, and it was where my roots were. But I was taken away from there, and after a while, I knew I would never get it back."

Later, in Pittsburgh, Lena tried again to put down roots. She married a man named Louis Jones, had two children. When the marriage failed, she came back to New York and took a job with Charlie Barnett's band. "Sometimes the whole band would walk out of a restaurant where I wasn't allowed in to eat with them," she says, and suddenly, she starts to laugh. "One day, when we were putting this show together, I was talking about all this old s--t with Sherman, and Jimmy Nederlander came in, I'll never forget it, and he says, 'Lena, no messages, please,

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"Teddy Wilson taught me how to sing. I literally had to learn to carry a tune. I had no musical sense."

no messages.'

"I said, 'No, Jimmy, don't worry, no messages, we're going to be light.' "

Again, she roars with laughter. She doesn't want to tell the world sad stories anyway. Good things happened to her too. "I worked at Cafe Society Downtown at a time when there was great jazz everywhere. Billie Holiday was working at Kelly's Stables, around the corner. And Teddy Wilson taught me how to sing. I literally had to learn how to carry a tune. My second husband, Lennie Hayton, taught me a great deal about music too. I had no musical sense at all.

Hard as this is to believe, Lena is clearly convinced that she's speaking the truth. It was Count Basie who urged her, despite her own forebodings, to grab the MGM contract when it was offered. "They don't take us out there," Count Basie said. "And you've got the chance, and you've got to do it."

The chance wasn't quite the miracle that the Count had hoped for, but Lena did make some fifteen pictures, and she did meet Lennie Hayton, a gifted arranger who was also employed by MGM. The two married, and stayed together for 24 years, until Hayton's death in 1971.

Lena had never imagined herself with a white husband—"I was raised on an old saying that goes, 'They will bed you, but they will not wed you' "—and she wasn't in love with Hayton or with anybody else, for that matter. "But I couldn't operate with a black man, who wouldn't be allowed to be a manager. And I had two babies. And Lennie was nice, and I knew he was talented. I laid a heavy burden on him, I really did. And I learned to love him because he took it. He took it, and he softened me.

"He was unique, in that he had no prejudices. He was just music. I went through a long period of trying to be as unprejudiced as he was, because I knew I was wasting a lot of emotion. He never expressed any emotion. And he wrote exquisitely.

"We grew to have a great partnership. We had great respect for each other. I think the only time he really got angry was when he discovered I resented it because he wasn't as angry about Malcolm X being killed as I was. And it was silly of me to expect him to be. We hadn't been close enough, except musically, to ever discuss what it was like to be the way I was, or what it was like to be the way he was. Which is interesting. It probably kept us married."

Lena with her late husband Lennie Hayton

Aside from Lennie Hayton, Lena says her near and dear have never been particularly impressed by her talent. "My daughter used to say, 'Why don't you sing like Patti Page?' And my grand-daughters like Blondie, and they like Kiss."

Still, she doesn't suffer from lack of adulation. At every performance, crowds cheer her to the echo.

At one point when Lena is telling the audience about her days at Cafe Society Downtown, she lists some of her heroes. Nat Cole, Fats Waller, Teddy Wilson. She says the names lovingly. "I have known the best," she says.

And been the best, too. □

Chris Chase is the author of The Great American Waistline: Putting It On, and Taking It Off, *which takes a humourous look at America's eating habits. (Coward, McCann & Georghegan.)*

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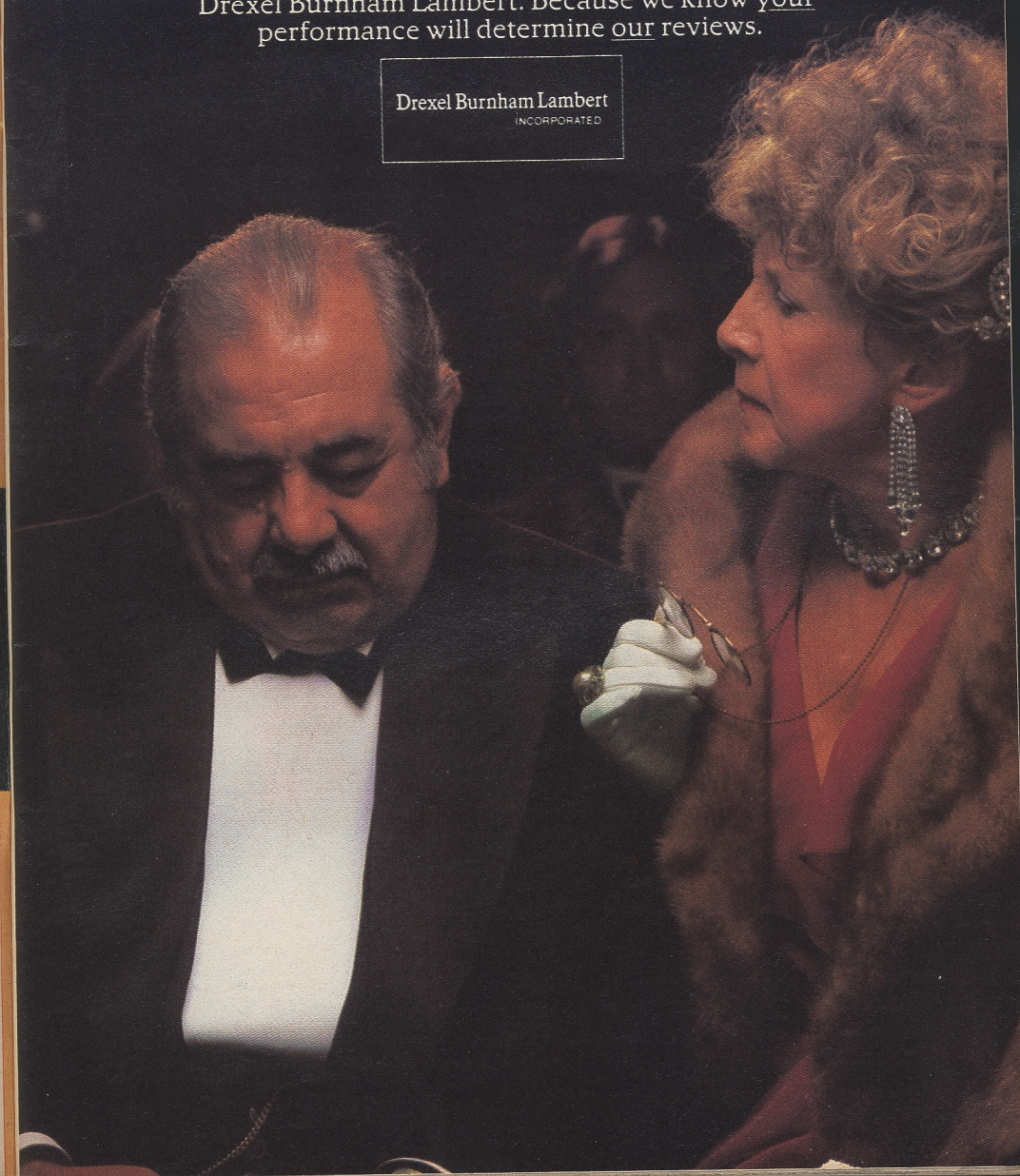

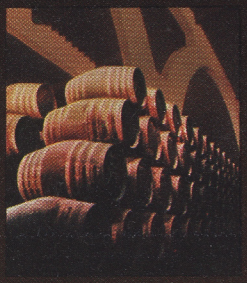

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BACKSTAGE AT "42ND STREET"

Keeping a hit musical fresh is no small order

DRAWINGS BY JERRY ROBINSON

Scene: Backstage at the Majestic Theatre; it's forty-five minutes into Act I of Broadway's ultimate backstage musical, the 1981 Tony Award-winner *42nd Street*. Onstage, the two-storied, mirrored carrousel of the "Dames" production number is stacked with beautiful chorus girls in chiffon scanties. Just minutes earlier, many of these same women had been costumed in street clothes for the preceding number. In another few minutes, they will reappear in sequined gowns. And for the rest of the act, they will make one lightning-fast costume change after another.

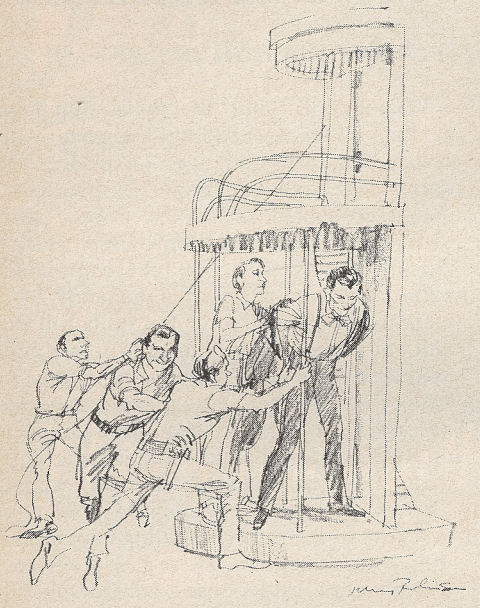
"Dames" will stop the show—but few in the wildly applauding audience will realize the magnitude of the production number going on backstage. In this close-quartered world of cables, ropes, suspended scenery, and improvised quick-change booths, a highly choreographed ballet of actors, dressers, stagehands, and technicians is underway. Set units roll on and off, seeming barely to miss actors and actresses making entrances and exits. A battery of dressers sets up costumes and accessories in compartmentalized pouches on the floor for changes that come so fast they must be executed in the wings. There's a sense of urgency back here—the no-margin-for-error feeling of a space-shot control center. There's also a sense of teamwork, of purpose—because everyone has the same goal . . . to make what's happening onstage look as fresh, as vital, and as magical as it did when *42nd Street* opened on Broadway over a year ago.

Keeping a Broadway musical like *42nd Street* fresh is no small order. The statistics alone are staggering: the cast numbers 57, the backstage crew is 53; there are over 400 lighting instruments, 550 costumes, 60 wigs. The person who oversees every aspect of the production and makes sure that all runs smoothly is Production Stage Manager Steve Zweigbaum. Steve describes his job this way: "A producer will hire a director, a choreographer, and designers who all put the show together artistically. But as soon as the show opens, those people leave—and it's up to the stage manager to maintain the quality of their work. A stage manager is responsible to the production and to the producer for everything onstage." To fulfill this responsibility, Steve watches the show from out front as a member of the audience. If anything isn't right—from a missed sound cue, to a follow spot that's out of focus, to the way an actor is saying a certain line—Steve notes it and sees that it's taken care of.

Naturally, the best way to avoid prob-

by Richard Alleman

The costume department is involved with numerous quick changes



Stagehands move a set which doubles as a quick change area in crowded backstage

lems is to catch them before they arise. Before every performance of *42nd Street,* thorough equipment checks are run on lights, sound, props, and the machinery that hauls and moves the scenery. "Anything that works in the show is checked out," is the way Steve Zweigbaum puts it. Besides these pre-show checks, technical designers sometimes stop by the show to see how their work is being executed. For example, lighting designer Tharon Musser makes a general check of lighting instruments and their focus every three or four months.

Scenery presents less maintenance problems than do sensitive lighting instruments that can go out of focus easily, burn out, or need new gels. Still, the stage floor gets a lot of wear-and-tear and it is repainted every month. Also, the velours covering background flats are replaced at the least sign of wear.

On the other hand, costumes require constant attention. Heading the *42nd Street* Wardrobe Department is Gene Wilson. He has worked on every David Merrick show since *Fanny* in the mid-fifties. Asked which of *42nd Street*'s costumes is hardest to maintain, Gene answers . . . "Every single one of them. It's because costumes in a show are work clothes. It's as if you took a whole factory and put all the workers in silk and chiffon and said, 'Here, do your work.' They sweat in them, they tear them, they get them dirty."

And so, the entire show is "cleaned" every three weeks. While men's suits and shirts are sent out to be dry-cleaned or laundered, many costumes are laundered right at the Majestic Theatre by Gene and his staff of 17. This usually means that the garments are washed by hand. "Some of the costumes are just too fragile to do anything else but hand wash," Gene explains. "Many of the women's things have plastic beads on them and they'd melt if they were put in a professional cleaning solution."

Besides the total cleaning done every three weeks, Gene and company also do a weekly wash that includes 200 shirts, 240 pairs of tights, 200 T-shirts, 200 pairs of socks. To do all this, he uses a big washing machine and an equally heavy-duty dryer—plus gallons of soaps, detergents, and cleaning solutions. Gene's department is also capable of running up replacement costumes. However, if a major costume needs to be replaced, the costume shop that originally made it would probably supply the duplicate.

42nd Street's wardrobe department works especially hard right before and during the show. Before the curtain goes up, assistants and dressers steam-press many of the costumes. Afterwards, they are involved with the numerous super-quick changes that the show demands. Dresser Kathy Zasloff likes the excitement. "It's better to work a show like this," she says. "It's never boring. The most tricky change is for the *42nd Street* finale at the end of Act II. It has the least time and the costumes all have tights . . . One thing can upset the whole change—if a zipper jams, the dresser can't get to the next girl."

A whole backstage department—made up of four hair stylists—handles the 60 wigs worn in *42nd Street.* Far from being maintenance-free, the synthetic wigs must

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Stage Manager Steve Zweigbaum is constantly on the lookout for "the Frozen Stare" among chorus members

be cleaned and restyled every six weeks. Those made of human hair must be washed, conditioned, and set every week. In addition, every wig is combed before every performance.

One of the biggest technical and artistic challenges that *42nd Street* had to face was when the show moved theatres last March. The move was complicated by the fact that the proscenium of the Winter Garden— where the show had been playing—was almost four feet larger than that of its new home, the Majestic. In order for *42nd Street* to fit into its new theatre, a whole new set was built and installed in the Majestic. The final week before the move was hectic, according to Steve Zweigbaum. "It was as if we were opening a new show in one theatre and playing another show in another theatre," he relates. "We came into the Majestic on Thursday and Friday and teched the new show on the new stage with the new set. Then on Monday we had a dress rehearsal and opened Monday night." In all of this, the company never missed a performance.

Of course, a Broadway musical is more than scenery, costumes, lights. What ultimately keeps a show fresh and alive has a lot to do with the performers themselves . . . their energy, their enthusiasm, the magic they create onstage. Normally, a director will return to see his show periodically . . . "to take out the *improvements,*" as George Abbott is quoted as saying. However, with the untimely death of *42nd Street* director Gower Champion, the responsibility for maintaining the show's performance level falls totally on the Production Stage Manager. One of the things Steve Zweigbaum is constantly on the lookout for is what he calls the "Frozen Stare" among chorus members. "They're onstage and they're supposed to be excited. They think that if the smile is there and the eyes are there that it's enough—but you know they are a million miles away. I give notes, speeches, cajoles, Band-Aids, toothpaste—anything we can do to keep the fire going."

Jerry Orbach, one of *42nd Street*'s stars, feels that performers in leading roles have a special responsibility to the audience to keep their performances fresh. His secret? "It's like telling a joke," he says. "You have to remember that the audience you're playing to has never heard it before . . . Also, it helps me to say on any given night, 'Gee, I wish there were critics out there to see this performance.' "

Many people assume that a Broadway show stops rehearsing after opening night. The truth is that a big show like *42nd Street* never stops rehearsing. First of all, understudy rehearsals are held every Wednesday. These can be anything from full run-throughs with the entire cast—or intensive workouts on certain sections of the show. (*Note*: Equity contracts allow producers to rehearse actors up to eight hours a week once a show is running.) Besides understudy rehearsals, a rehearsal is held every week for the "swings"—those people in the chorus who have been hired to cover other members of the chorus who might be out sick or away on vacation. And with *42nd Street*'s dance sequences already Broadway legends, a great deal of energy goes into keeping the show's dancers and production numbers in top shape. In charge of all this are Dance Assistants Karin Baker and Randy Skinner. Having assisted Gower Champion on the original choreography of the show, Karin and Randy continually watch *42nd Street,* give their own notes, and schedule special rehearsals. At the same time, the show's Dance Captain Rick Pessagno, a member of the chorus, double-checks to make sure that Karin and Randy's—and ultimately Gower Champion's — creative wishes are being carried out by the company.

Checking, double-checking, constant surveillance, the maintenance of *42nd Street* never stops. As Steve Zweigbaum says, "We're all after the same thing—which is a spontaneous live performance as if it's happening the first time." Or, as Julian Marsh—the archetypal Broadway producer portrayed by Jerry Orbach in *42nd Street*—says . . ."Think Musical Comedy . . . the most glorious words in the English language!" □

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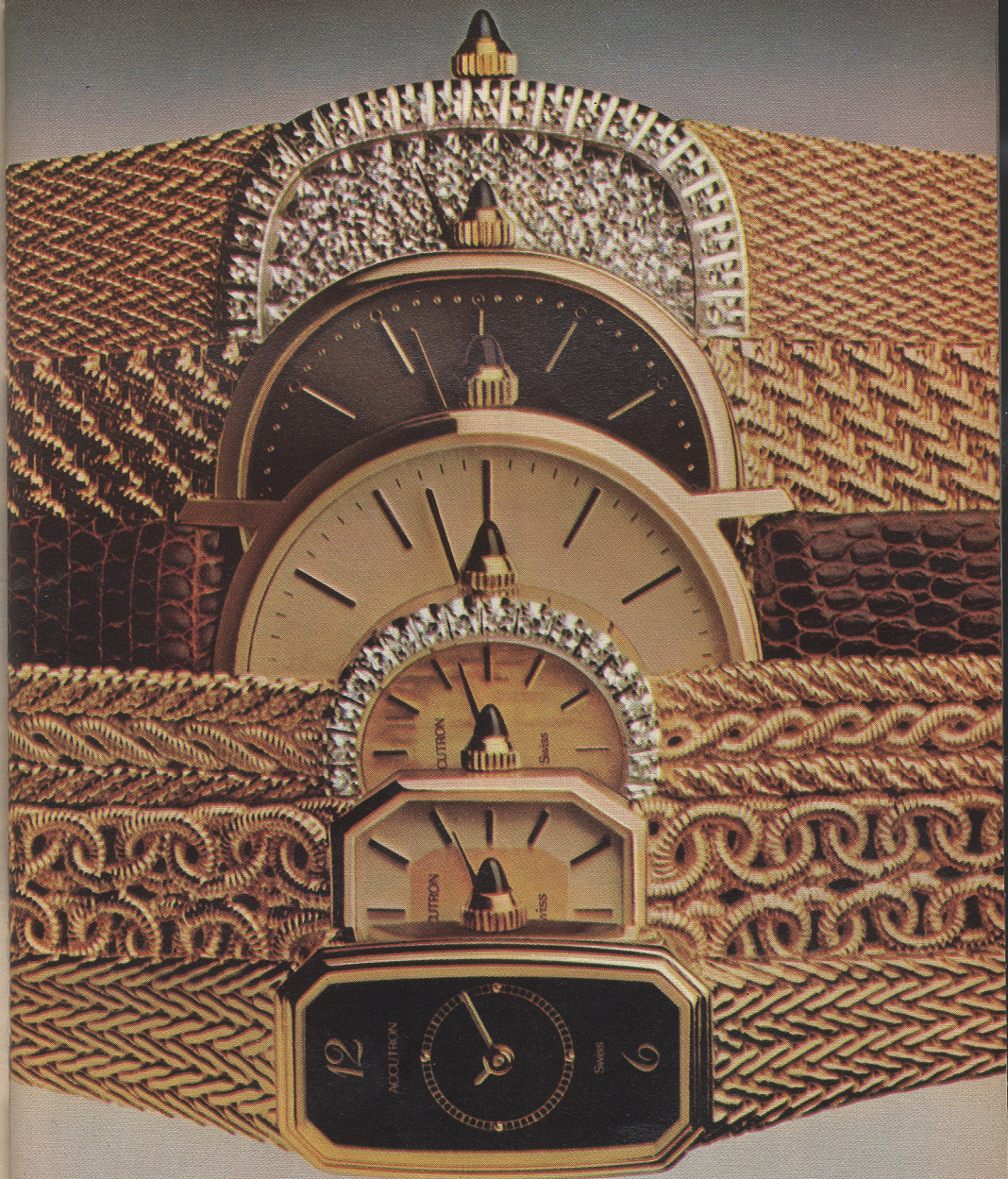

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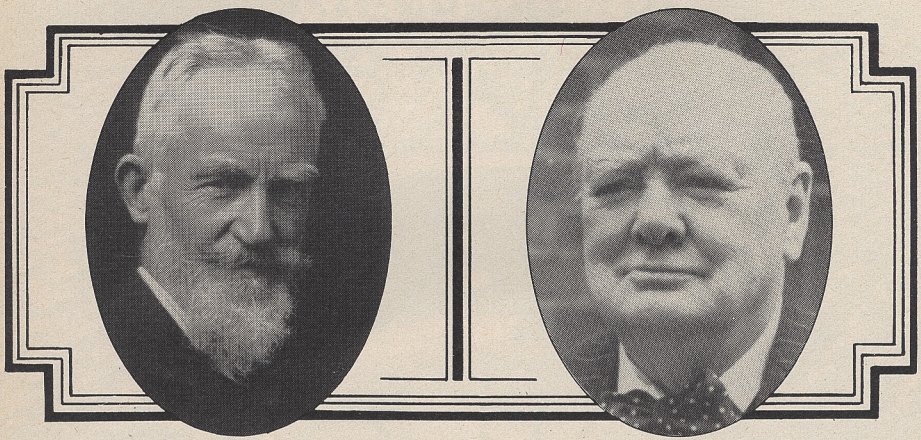

George Bernard Shaw once sent a telegram to Winston Churchill, inviting him to the opening night of his latest play. Shaw added: **Bring a friend—if you have one.**

Churchill wired back that he could not make the opening, but would attend the second night. He added: **If you have one.**

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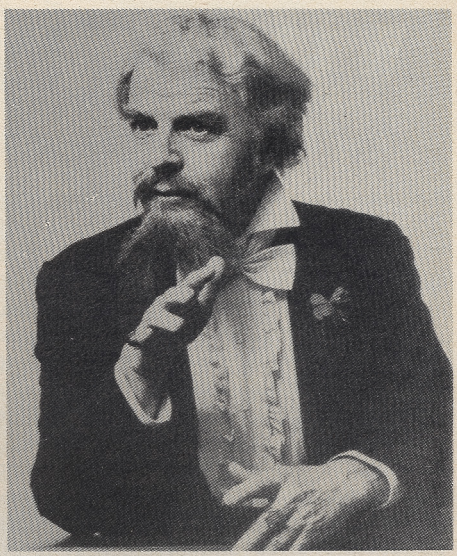
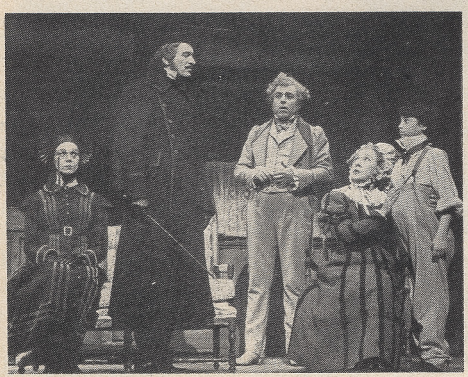
THEATRE QUIZ

Charles Dickens is back in favor on B'way. Shown here: some past hits and misses based on his works and his life. Clockwise from top right: Name the actor who played Dickens in a one-man show; the hit musical based on a famed Dickens novel; a less successful Dickens musical from London; last season's musical fiasco; and this season's triumphant Dickens production.





ANSWERS: (1) Emlyn Williams; (2) *Oliver!*; (3) *Pickwick*; (4) *Copperfield*; (5) *The Life and Adventures of Nicholas Nickleby.*

WAITING IN THE WINGS

For an understudy opening night could be anytime

There are two kinds of opening nights on Broadway. The first glows with a newly lit marquee and an audience set in its own spotlight by TV cameras poised outside. When the star enters his dressing room, it is thick with flowers and telegrams. When he waits in the wings, the house sparks with anticipation. When he sets foot onstage, he knows the eyes that shine in the dark that night are eyes that count.

Then there is another kind of opening night, long after critics are gone, after telegrams are taped in scrapbooks, after flowers are dried and pressed. It is an opening night no one knows about—that of a Broadway understudy, the first time he goes on for the star.

It's no secret that this event is a potential Waterloo, more to be dreaded than wished for. Understudies have *at most* one rehearsal a week, may go at a moment's notice and wind up frantically running lines seconds before the curtain rises for a dismayed audience still marching toward the box office for refunds. Understudies must learn by osmosis what principals learn in weeks of painstaking rehearsals. They rarely work with the director or choreographer, not to mention the sets, props, lights, and costumes which are too expensive for use outside of performance.

Stage manager Mitch Erikson, who's helped several understudies through their openings by prompting from behind a fireplace or from under a desk, put it like this: "Even if you've learned every line, you've never had the chance to say them to *those* people, wear *those* clothes, walk on *that* set, get used to *those* chairs or windows. Just the physical things are enough to trip you up."

Yet Broadway has always been fertile ground for miracles, and despite the enormous odds against being barely adequate, some understudies have performed brilliantly, demonstrating what John Keating once called "the triumph of talent over adversity."

MARTHA SWOPE

Kaye Ballard (l.) of The Pirates of Penzance *with look-alike understudy Wendy Wolfe.*

Jane Summerhays needed not only great talent but great guts to face the adversities of going on for Ann Miller in *Sugar Babies* when the star was sick last January. Tired out from a New Year's Day party, Jane was just rounding the 51st Street corner, coffee container in hand, when the show's conductor met her with "Sweetheart, I hate to tell you this, but you're on for Ann Miller."

"Don't do that to me. Don't *do* that!" Jane scolded, thinking it was a prank.

It wasn't.

The next three hours had all the close calls and narrow escapes of *The Perils of Pauline*. "When I realized he wasn't kidding," Jane said, "I must have thrown my purse up in the air because it disappeared somewhere between the corner and the stage door. But that was the least of my worries."

Jane flew into Ann's dressing room, then suddenly became catatonic. "All I could think of was the enormity of the role

by Robin Reif

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There's no dazzling party for an understudy's opening

and the fact that I hadn't had an understudy rehearsal in two months. My last technical run-through with props and sets had been the previous May. This was January! Then, of course, Ann is an institution. You never think she'll be out, and I only knew abridged versions of her tap routines."

Luckily, Ann's costumes fit, and up until curtain time, Jane ran choreography with the dance captain and lines with another understudy. Between numbers, she was in the wings rehearsing gags, skits, blocking, and whatever came next. The "whatever" was substantial since, aside from lightning costume changes, songs and dances, Ann does everything from play an opera diva to a wealthy widow to a prim schoolteacher during the course of the show.

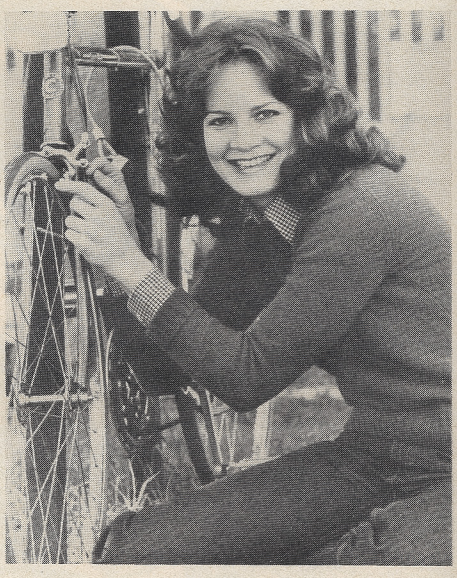
"I forgot a lot about that night," Jane recently said, "because it all happened so fast and my concentration was so focused. Doctors must concentrate like that when they're operating. I sure hope they do. All I kept thinking was 'In two and a half hours, it'll be over. Two and a half hours is a drop of your life.' "

Jane got through with no hitches and was stunned by the standing ovation at curtain call. "I couldn't have made it without the help of Mickey and the rest of the cast. We were like a team that had just won a game. And I tell you, I had new respect for Ann. She does a *hard* show."

At least Jane had been performing each night in a supporting role, and was at home onstage and with the cast. Maralyn Dossey, who understudied two roles in *Gemini,* had no such advantage. After months of backstage pacing, word games, and watching the show "at least 100 times," Maralyn had two Broadway openings in four days, and each time felt like a pinch hitter coming off the bench in the middle of the game.

"If you're put on in the third quarter," said the hazel-eyed actress, "you have to make quick adjustments in your rhythms and you don't have any warm up time or feeling of functioning with the team. There's a demand on you to produce fast.

"Also, it's your opening and no one else's. There's a sense of holding back because you can't expect the same excitement you have when you're all opening at once. They've been doing the material for months."



Nancy Ringham got the part of Eliza in My Fair Lady *two days before the opening.*

There was no dazzling cast party after Maralyn's opening. Instead, exhausted from her ordeal, she went to see *Star Wars* afterwards and fell asleep during the first reel. Nor was Jess Richards guzzling champagne after his opening standing in for star, Jim Dale, in *Barnum.* For Jess, the glory of being a leading man on Broadway meant going home to soak his feet and wrap his throat in Vicks and an old sock so that he'd be in shape in case he had to go on the next day.

For *any* understudy who hasn't been performing regularly, the adjustment to a leading role's demands takes its toll, but how much more so for the substitute in a part dubbed "the decathlon of the American theatre." For over two hours, with no more than a few minutes' respite, Jess had to sing, dance, juggle, jump the trampoline, and walk the high wire—feats Jim Dale performs every night. Coming in cold, Jess fell off the wire "no less than six times" during his first performance.

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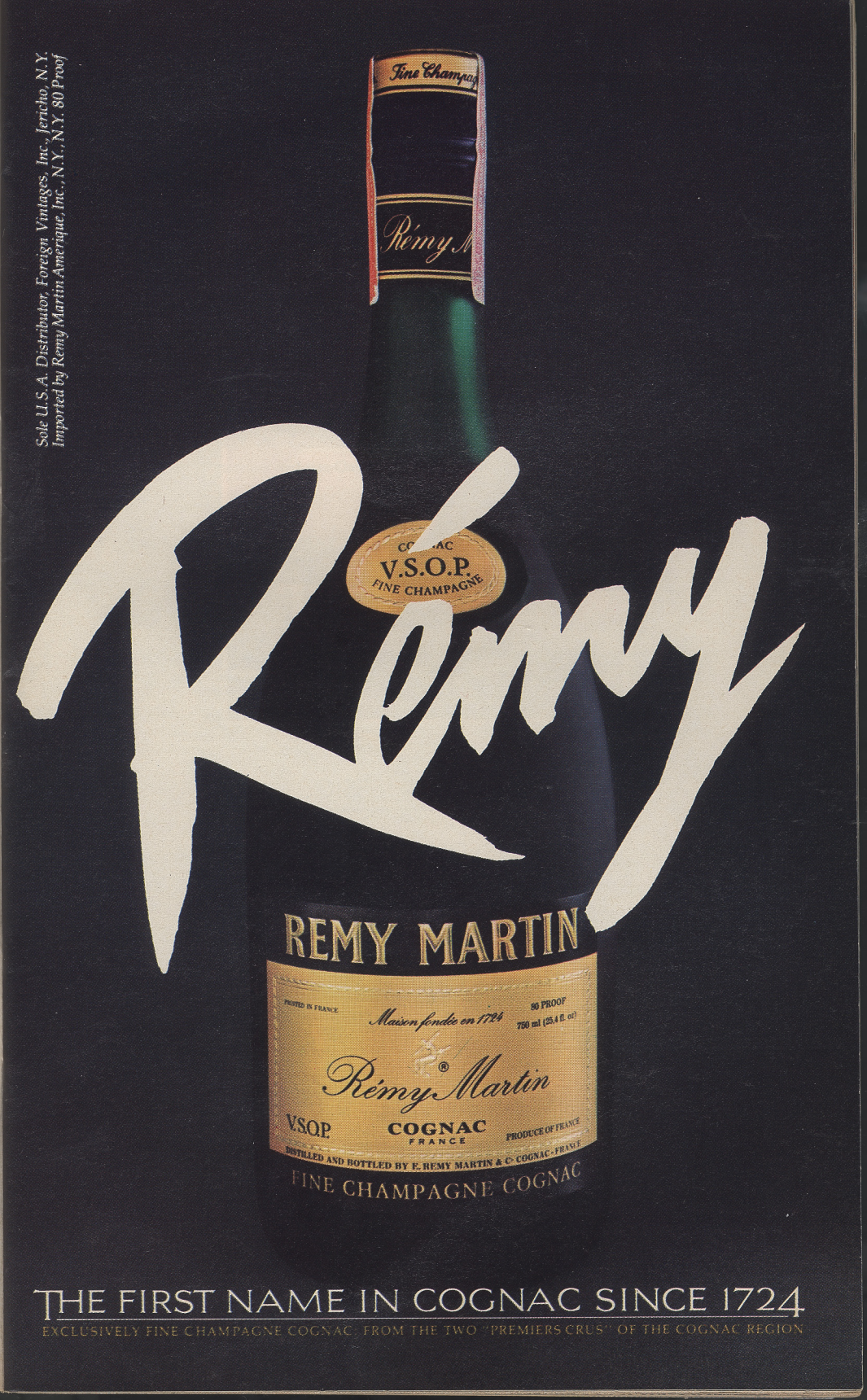

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Some stars play if they can walk, crawl or roll onstage

"The stage manager told me if I fell off more than three times, to stop and give up," Jess said, "But I knew that if I didn't make it across the first time, I'd fear doing it from then on, so I was determined to succeed."

A veteran of several Broadway, stock, and industrial shows, Jess was able to charm his way across. "The first time I fell off," he said, "I looked over at Jenny Lind (his destination at the end of the wire), turned to the audience, and said, 'Yeah, she's worth it.' The next time, I said to her, 'Why don't you walk *this* way? After the fifth or sixth time, I looked out and said, 'I hope no one has any appointments.' " Like many of Broadway's understudies, Jess more than kept the curtain up. He got standing ovations.

Of course, an understudy may give a shining performance, but if there's no critic there to publicize the fact, his lights will burn but briefly. This is the usual case since most understudies appear late in the run, long after those who might boost their careers have seen the show. "You really have to work to drag in agents or producers who've already been there three or four times," said Bob Steinberg, standby to the male lead in *Children of a Lesser God.*

When an understudy goes on early enough to be reviewed, the event may be such stuff as myths are made on. There's not an understudy on Broadway who doesn't know by heart the story of how Shirley MacLaine won a movie contract when she went on for Carol Haney in *Pajama Game* and was seen by producer Hal Wallis.

But Broadway has produced more contemporary though less dramatic versions of this old Cinderella story. Last January, after only one rehearsal, actress Karla De Vito stepped in for Linda Ronstadt on second press night of *Pirates of Penzance* and won the critical acclaim that led to a job replacing Ronstadt when the rock star

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left the show in May.

Nancy Ringham was suddenly called upon to play Eliza Doolittle in the New York revival of *My Fair Lady* last August when Cheryl Kennedy developed nodes on her larynx and Kitty Sullivan, her standby, left the show. "I was the only one left to do it," said Nancy, who views her opening more as a trial by fire than as a dream come true.

After a Saturday preview, Nancy was told that she'd open on Tuesday night, and proceeded to cram six weeks of preparation into the next three days. Scene, choreography, music, and dialect rehearsals, as well as costume, shoe, and wig fittings were her daily round before preview performances each night.

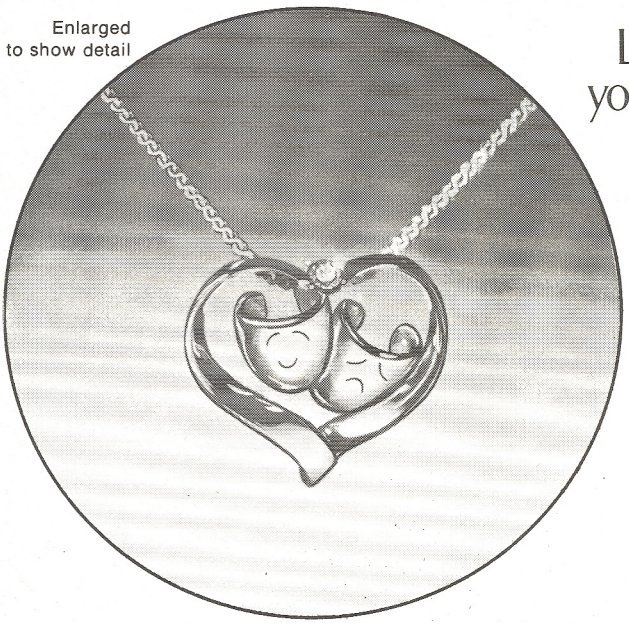
Though some reviews were critical, others were highly favorable, and in general, the media was charmed by Nancy's "Cinderella story." Despite all the attention, Nancy was a rather down-to-earth Cinderella. "I pray I never in my life have to go through something like that again," the 26-year-old actress said. "I've grown from the experience, but I've aged a lot too. It's very exciting, but there is so much pain and fatigue that people never see."

Less well known is the story of Mark Beudert, a young chorister in *The Pirates of Penzance* who doubled last June as both hero of the play and the performance when Rex Smith was ill and his understudy on vacation. Though Mark had never rehearsed with the cast, he knew the role and persuaded the stage manager that it would be better to give him a chance than to cancel the show.

Producer Joseph Papp was in the audience, and after seeing Mark, told Rex Smith to take the weekend off. By chance, two West coast reporters were there to record the fact that Mark's performance brought the house down. He now shares the duties of official understudy with actor, Scott Burkholder.

While most understudies wait months to perform, others never go on since some stars never miss a show. Like the legendary Margo Channing, if they can walk, crawl, or roll, they play.

Joe Pichette, understudy to the inde-



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"It's intimidating to understudy perfection."

LINDA KOLINSKY

Mickey Rooney poses with his Sugar Babies *understudy, Maxie Furman.*

structible George Rose in *The Pirates of Penzance* has yet to stand in the spotlight's glare. Except for Mr. Rose, all of the show's principal actors have missed performances, and many are now giving their roles over to replacements.

"We're having a new 'Pirate King,' a new 'Mabel,' and a new 'Ruth,' " Pichette observed forlornly, "but George is staying. George is here forever.

"Until recently," Pichette continued, "I've been relieved that he is so healthy, not only because it's a formidable role, but also because it's intimidating to understudy perfection." But now, Pichette, a chorus member who looks about 25 years younger and 25 pounds lighter than Mr. Rose, is beginning to feel the frustrations of constantly rehearsing a role he never gets to play.

"I've worn out the parquet on my living room floor marching back and forth singing the Modern Major General song," Pichette said soberly. "Now, I'd like to wear out the stage a little. Also, it's hard to be funny to yourself in the mirror every day. I'd really like some feedback."

Even at "put in" rehearsals where the understudies run through the show with new cast members, the director often lets Joe sing the first few bars of his big song, then "cuts" to the end of it. "It's like being in the pit band of 'Name That Tune,' " Pichette joked. "You never get to finish the song."

Just as no one has yet seen Joe Pichette play "Major-General Stanley," observers of Marian Seldes' career predict the Statue of Liberty will sink before standby Patricia Guinan plays "Myra" in *Deathtrap*. Though Seldes has never missed a performance, Pat doesn't spend backstage time sticking pins in voodoo dolls, but has other consolations. She occasionally goes on for Elizabeth Parrish as "Helga," studies voice, and appears in soap operas and commercials. "It suits me just fine to be doing this at the moment," said Pat, who played the role of "Myra" in the touring company of *Deathtrap*. "I don't feel frustrated at all."

Other understudies covering the iron horses of Broadway are delighted by the robust constitution of these stars. Sweet-faced, bandy-legged Maxie Furman whose comic "takes" draw waves of laughter each night at *Sugar Babies* suffers "no frustration whatsoever" that he hasn't also gone on for Mickey Rooney.

"I'm an elderly fellow, you know. I've been in this business a hundred years," said Furman, who, for the record, started his career only 50 years ago in Yiddish theatre. "I'm not a young boy who hopes the star breaks a leg. I love Mickey; wish him all the wellness in the world because I never want to go on for him. If Mickey was out, nobody would *be* there. Even the orchestra would go home. Who would I do the show for?"

Most likely, he would do it for the hundreds of people who planned their evening in New York weeks before and had already shelled out sums for sitters, parking, and restaurant tabs, and were determined to stay—star or no star. In the end, the show must go on and it's the understudy's job to make sure that it does. What those stalwart theatregoers would not know is that aside from seeing a performance heroically produced under terrifying conditions, they might also be watching an understudy's opening night. □

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Posters of current and past Broadway shows make handsome gifts, especially as they, too, accrue in value very quickly. The posters for such shows as *Coco* (1969) and *Follies* (1971) that originally sold for $4.00 and $3.50, are now priced at $75.00 and $300.00. At Manhattan's popular Triton Gallery, 323 W. 45th St., you will find framed and unframed current and past theatre posters 14 inches by 22 inches on cardboard and theatre graphics printed on paper from 23 inches by 46 inches to 42 inches by 84 inches. Most current show posters range from $6.00 to $20.00. Past shows range from $10.00 to $100.00 and up. Triton also has an Instant Lucite Frame for 14″ by 22″ posters that is the simplest and least expensive frame for displaying your favorite shows ($15.00).

* * *

Roger Puckett, who owns the Triton Gallery, has joined forces with Suzi Di Rosa to open an impressive memorabilia shop called The Actors' Heritage at 262 W. 44th Street, across the street from the Majestic Theatre. The shop specializes in theatre posters (including London shows like the smash hit, *Cats*), movie posters, T-Shirts with show logos, rare old souvenir programs, theatrical books, scripts and photos. There are attractive Theatre Ticket Key Rings that feature a gilded, simulated theatre ticket for a current show ($7.95); a striking pair of porcelain tragedy and comedy masks for wall hanging ($44.95); a *Sophisticated Ladies* Tote Bag bearing the show's logo ($12.00); the 1982 *Broadway Musicals Calendar* with splashy Martha Swope photos of musicals in vivid color (Harry N. Abrams, Inc., $8.95); two memorable numbered lithographs by artist Elliot Engel: "Dancin' Street," which depicts the theatre marquees of hit shows, including *Dancin'* on West 44th Street, and "Sweet Dreams, Sweetheart," a bustling Times Square sketch ($85.00 each framed; $45 unframed); playing cards with the logos of current Broadway shows ($6.00 for single set, $11.00 for bridge set); piano scores of current musicals ($7.95); old 78' record albums of 1940's Broadway musicals (prices vary).

* * *

One Shubert Alley, the popular memorabilia mecca (between W. 44th and 45th Streets) has a bountiful stock of theatre T-shirts and sweat shirts, books on the stage, original cast albums and show buttons. Among the special items: amusing fans that feature facial masks of such stars as Elizabeth Taylor, Lauren Bacall and Linda Ronstadt ($9.50); Maskbells by Terrymayer, featuring a comedy mask and a tragedy mask on a chain with a bell inside that chimes when you move. Big Maskbell, vermeil on sterling silver ($137.50); small Maskbell ($100.00). There is also 14 carat gold jewelry with theatrical motifs (up to $500.00); and the shop's biggest seller: *A Chorus Line* memorabilia, including Note Pads ($9.00); drinking glasses with the Shubert Theatre's marquee etched on them ($2.75 each for 14-ounce glasses, 12-ounce glasses and 10-ounce glasses). There are also mugs with the show's logo on them, which sell for $8.50 each. Framed posters of current shows range from $28.95 to $34.95; and there is a knockout poster of Ann Reinking in *Dancin'* (framed, $45.00; unframed, $18.00).

* * *

The talented and original artist Gacci does colorful sketches of shoes, feet and legs backstage at Broadway's top shows. Her posters of such hits as *A Chorus Line, Annie, Ain't Misbehavin'* are $10.00 each. plus $1.00 mailing charge. She also offers, for the same price a composite poster of 17 current and recent shows. There is an 83-cents NY sales tax on each poster for NY residents. Check or money order to Gacci, 1501 Broadway, Suite 2907, NYC, N.Y. 10036.

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THEATRE GIFTS: MEMORABILIA

PRESENTS PAST

"Theatrical memorabilia has greatly increased in value in the last decade," says Charles Hamilton, the famed autograph and memorabilia dealer at 25 East 77th Street in Manhattan. "Signed photographs and letters of famous stage stars are a good investment these days because their price keeps going up. And they make excellent Christmas gifts for collectors."

Mr. Hamilton currently has some handsome items for theatre buffs. There is a beautifully framed American flag with a signed photo of George M. Cohan in a typical dancing pose ($440.00); a framed, signed photo of Al Jolson with a program for *The Jazz Singer* ($300.00); a striking hand colored, signed portrait of singer Jenny Lind from 1840 (she is a major character in the current musical, *Barnum,* $250.00); and a beautiful, signed photo of Gypsy Rose Lee when she appeared in the *Ziegfeld Follies,* framed in silver and blue ($135.00).

In his vaults, Mr. Hamilton has 50 fascinating letters written by Joan Crawford and a rare collection of Garbo items, including her signed passport when she first came to the U.S. ". . . to observe the motion picture industry."

Other dealers that specialize in signed theatrical memorabilia (photos, PLAYBILLS, etc.) include: Anna Sosenko's Seven Arts Gallery, 76 West 82nd Street, who offers beautifully framed and signed photos and letters of world famous stars, playwrights, composers, lyricists and other theatrical greats; and the Art Gallery in B. Altman & Co., at 34th Street and Fifth Avenue in Manhattan.

* * *

The Museum Shop at the Museum of the City of New York at Fifth Avenue and 103rd Street offers theatre posters, books, postcards, a black and white tote bag embellished with a theatre directory ($15.00); and the fourth in the series of "PLAYBILL Cards," with each card portraying the cover and cast pages of PLAYBILL during the 1980-81 season ($3.00).

On the Concourse Level of Lincoln Center, you will find the new Performing Arts Shop, which mainly features opera and ballet items. In the Drama Section you will find the Caedmon Series of Spoken Word Records, readings of Shakespearean and American plays; books on the drama; and a fascinating Lucite Tic Tac Toe Game played with the comedy and tragedy masks ($13.50).

* * *

Richard Stoddard Rare Books at 90 East 10th Street not only has a vast collection of stage volumes, but also vintage PLAYBILLS, souvenir programs, "heralds," posters, sheet music, and original set designs by such masters as Jo Mielziner and Boris Aronson. Mr. Stoddard also carries signed photos of theatre greats.

* * *

Brentano's has an extensive section devoted to books on the theatre and also offers a handsome silver-plated Shakespeare, clip-on bookmark designed by Theodore Paul. The Bard of Avon stands 4¼ inches high ($18.00).

* * *

A most unique gift is a sculptured character from a famous play created by Andrew Johns, sculptor, painter, actor and playwright (his play, *Fridays,* was hailed last summer at the Milwaukee Repertory Theatre and may be produced in Manhattan). Mr. Johns creates figures of such famed characters as Willy Loman (*Death Of A Salesman*), Amanda (*Private Lives*), Hamlet, Cyrano de Bergerac, Jeeter Lester (*Tobacco Road*), Don Quixote (*Man of La Mancha*) or will custom-make any characters you desire. The figures, made of a variety of materials, are finished in acrylic paints and sprays. They are not caricatures but realistic interpretations of memorable characters. His works, which range in price from $125.00 to $750.00, are sold at Another Hanson Place, 548 LaGuardia Place in Greenwich Village and at the Zoma Gallery, 327 Columbus Avenue in Manhattan.

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WORDPLAY

Theatrical biographies are very big this year—*Clifford Odets American Playwright* by Margaret Brenman-Gibson, wife of playwright William Gibson (Atheneum Publishers, $30.00); *Fonda/My Life,* Henry Fonda as told to Howard Teichmann, with 32 pages of photographs (New American Library, $15.95); *Richard Burton* by Paul Ferris, who is, appropriately, a Welshman (Coward, McCann & Geoghegan, Inc., $13.95); *Sir Larry/The Life of Laurence Olivier* by Thomas Kiernan (Times Books, $16.95); *A Better Class of Person,* John Osborne's autobiography (E.P. Dutton, $13.75); *Bette—The Life of Bette Davis* by Charles Higham (Macmillan Inc., $13.95); *Jerome Kern* by Michael Freedland with illustrations (Stein & Day, $11.95).

* * *

Three handsome, informative books have Fred Astaire and/or Ginger Rogers on their covers. Although they are film books, they focus on many stars and musicals that had their beginnings on the Broadway stage. *Hollywood Musicals* by Ted Sennett is an illustrated history of the musical film from 1927 to the present with 450 illustrations, 100 in color. It contains a comprehensive filmography with date of release, studio, director, composer, lyricist, scenarist and cast of almost every Hollywood musical (Harry N. Abrams, Inc. $50.00).

* * *

The Hollywood Musical by Clive Hirschhorn, with a foreword by Gene Kelly, catalogues every Hollywood musical ever made, described, assessed and illustrated. It includes 1,344 films, each illustrated with photos, credits and awards (Crown Publishing, $30.00). *Encyclopaedia of the Musical Film* by Stanley Green contains over 1,600 entries on the most important actors, composers, lyricists, directors, choreographers, producers, memorable songs and musical films. Alphabetically arranged, entries include plot outlines and behind the scenes information. Also included are pertinent credits, list of songs from each film and songs that were cut out. There are no illustrations (Oxford University Press, $25.00).

* * *

An ideal gift for any theatregoer is the *New York Theatre Guide* by Chuck Lawliss (paperback, The Rutledge Press, $8.95). The book contains nearly 700 listings of Broadway and Off-Broadway theatres (beautifully sketched by Anthony Dumas), nearby restaurants, nightspots and theatrical memorabilia shops.

* * *

The American musical theatre is represented by two excellent volumes: *Musical Comedy in America* by Cecil Smith and Glenn Litton, which focuses on musicals from the early classic, *The Black Crook,* to the recent *Sweeney Todd* (paperback, Theatre Arts Books, $14.95); and *Stars of the American Musical Theatre* by James Camner and Stanley Appelbaum with 361 black and white photos of great musical stars (Dover Publications, $9.95).

* * *

Serious students of the theatre will welcome the following tomes: *Three Hundred Years of American Drama and Theatre* by G. Wilson (Prentice-Hall, Inc., $19.95); *The American Theatre* by Ethan Mordden (Oxford Univ. Press $19.95).

* * *

Three children's books are worthy of note. *The Children's Theatre* by Franz Bonn is a reproduction of an antique pop-up book first published in Germany in 1878. It contains four beautiful pop-up stage scenes from Little Red Riding Hood, Hansel and Grethel, a Nativity scene and a family Christmas scene (The Viking Press, $7.95). *The Nutcracker Ballet* by Tom Tierney instructs children how to cut and assemble a toy theatre and a complete production of the ballet in full color with characters, sets and costumes (Dover, $3.95). *Emerald City of Oz* by Dick Martin shows children how to cut and assemble the fabulous green city from *The Wizard of Oz,* complete with the famed characters (Dover, $3.95). ⟶

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THEATRE GIFTS: RECORDS

SOUNDS OF MUSIC

Among the most recent releases are two-record Broadway Cast Albums of the following current shows: *Lena Horne: The Lady and Her Music,* recorded live at the David T. Nederlander Theatre by Quincy Jones Productions (Qwest Records); *The Pirates of Penzance,* produced by Peter Asher (Elektra); and *Duke Ellington's Sophisticated Ladies,* produced by Thomas Z. Shepard (RCA Red Seal). Available on a single record album: *Woman of the Year* (Arista).

* * *

A Connecticut label, Original Cast Records, specializes in recording shows that had short Broadway runs. *Bring Back Birdie* and *One Night Stand* (the Jule Styne musical that closed during previews last season) are available in record shops ($9.95) or by mail ($1.00 postage charge) Bruce Yeko, Original Cast Records, Box 496, Georgetown, Ct. 06829.

* * *

Ben Bagley, the revue producer who has done more than anyone else to preserve distinguished show tunes and to record rarities, has two new releases of major interest: *Ben Bagley's Kurt Weill Revisited,* Vol 1 and Vol 11. Included on the first album are such treasures as Ann Miller singing "This Time Next Year" from the unproduced musical, *Huckleberry Finn,* "Is It Him Or Is It Me?" with unpublished lyrics from *Love Life* and "Moon-Faced, Starry-Eyed" (with tapping!) from *Street Scene.* Paula Laurence sings two songs she introduced in *One Touch of Venus* never before recorded: the title song and "Very, Very, Very"; and Arthur Siegel warbles "You Are Unforgettable" which was cut from *Lady In The Dark* because Gertrude Lawrence couldn't sing it. Other songs are rendered by Chita Rivera, Jo Sullivan and John Reardon. Volume II stars Ellen Burstyn doing the Brecht/Weill shocker, "The Ballad of the Nazi Soldier's Wife," a non-published protest song. The albums are $8.98 plus 75-cents for handling (each) via: Painted Smiles Inc., 116 Nassau Street, Room 516, New York, N.Y. 10038.

* * *

The Smithsonian Institution in Washington, D.C., has a series of splendid Broadway musical comedy albums from the past, reconstructed from original cast performances, studio sessions, old 78's and tapes. Among its latest recordings are albums of *Funny Face* (1927) and *The Bandwagon* (1931), both starring Fred and Adele Astaire; and a rare recording of the glittering 1935 revue, *At Home Abroad,* starring Beatrice Lillie, Eleanor Powell, Ethel Waters and Reginald Gardiner. The albums have superb covers and informative liner notes by musical theatre historians. All three albums are available by mail for $7.98 plus $1.00 handling charge each via: Smithsonian Recordings, P.O. Box 10230, Des Moines, Iowa 50336.

* * *

An illustrious group of stage actors who later shined in films are recaptured in historical recordings called *Shakespeare in Hollywood*: Volume One, Tragedies; Volume Two, Comedies. Included are such off-beat radio performances as *Henry IV, Part One* with Humphrey Bogart, Walter Huston and Brian Aherne; *Hamlet* with Burgess Meredith and Grace George; and *King Lear* with Thomas Mitchell. The Bard's comedies are represented by Tallulah Bankhead, Orson Welles and Sir Cedric Hardwicke in *Twelfth Night;* Rosalind Russell and Leslie Howard in *Much Ado About Nothing;* Edward G. Robinson in *The Taming of the Shrew;* and Frank Morgan in *As You Like It.* Each Volume has four records and costs $40.00. Another highlight is the famed Orson Welles/Mercury Theatre production of *Julius Caesar,* narrated by H.V. Kaltenborn, with original music by Marc Blitzstein in one disc ($12.50). At Music Masters, 25 West 43rd Street, NYC, NY 10036. Add $3.00 per order for shipping plus appropriate state tax.

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FIRST LADY

The new musical The First *celebrates the character and courage of baseball's Jackie Robinson and his wife Rachel*

There's no telling exactly how many blacks played major league baseball in the season just ended. Such a statistic, based on race, doesn't exist. It never has, and it never will—a healthy sign-of-the-times of how far we've come in 34 years. Back in 1947, the number of blacks playing major league baseball wasn't hard to figure. There was one—Jack Roosevelt Robinson of the Brooklyn Dodgers—and for the rest of his days, until his death in 1972 at the age of 53, whenever Jackie Robinson's name came up, it almost unerringly came accompanied by the words "the first."

The First is now the title of a Broadway musical that celebrates the character and courage of the man who broke down the race barriers of baseball and, through sheer skill on the field, won a place for his people in the game. The show at the Martin Beck stars David Alan Grier, five months out of Yale Drama School, in the title role; Lonette McKee as his wife Rachel, and David Huddleston as Branch Rickey, the Brooklyn Dodgers president who hand-picked Robinson to be the man to integrate baseball. True to his agreement with Rickey, the athlete suffered a season of silence, turning the other cheek to the taunts and threats directed at him from grandstands as well as from his own dugout. At season's end, there was a silver lining: the Dodgers won the pennant, and Robinson was named the National League's "Rookie of the Year." Out of adversity a legend was born, and in 1962 the legend was inducted into baseball's Hall of Fame.

Of the three prime-movers in this heroic and historic event, only Rachel Robinson is still alive—and she is as amazed as everyone alse to find that there was a musical in that maelstrom. This idea came from Joel Siegel, the WABC-TV critic. It came to him, as a matter of fact, on the aisle one night at the theatre. "I was watching a black musical that wasn't

PHOTO BY MARTHA SWOPE

Rachel Robinson (r.) with Lonette McKee, who plays her onstage at the Martin Beck. Mrs. Robinson was consultant on The First.

working very well," Siegel recalls (gallantly declining to identify the show), "and I started thinking about what material they could have taken out of the black experience that would have made sense as a musical." His mind began to wander, as minds will during rotten shows . . . first to Martin Luther King and Malcolm X ("too serious and too somber") . . . then to George Washington Carver ("an interesting character, but after somebody does a song about peanut butter there's not much else to do") . . . and finally, with a resounding eureka, to Jackie Robinson.

A great idea, it suddenly seemed to him —*and* it held up, no matter which way his mind darted: "He was a baseball player and you get to do baseball on the stage,

by Harry Haun

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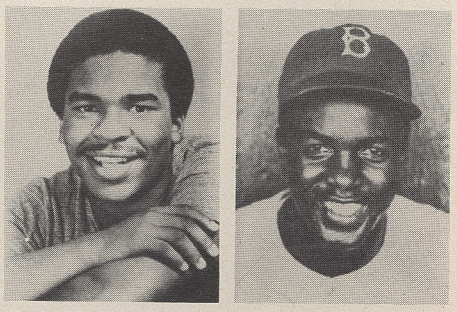

David Alan Grier (l.) portrays the role of baseball's legendary Jackie Robinson (r.).

which is difficult but it can be done. It happened in Brooklyn, and Brooklyn is raw meat for tremendous characters. Jackie and Rachel and Rickey are bigger-than-life people, and you expect that in a musical. It's a real story, it's a serious story, it's a success story, it's a love story, it's a story that people like to hear because everybody who rooted for Jackie Robinson feels that he or she was personally involved and on the right side. It's like rooting for the American Army during World War II: you get to be actually against the bad guys and for the good guys.

"When I was a kid, I was able to identify with Jackie Robinson even though I would never be the first black anything. But it was a role I could imagine. Every person has experiences that are firsts for them—whether it's your first day at school or your first date or your first job interview—and that's one reason this is not a black story. It's an American story. Then I thought, 'Well, I'm an American. *I* can write Jackie Robinson.' "

Only he didn't. The idea just stayed there, festering and gestating a good year. Then in April of '80, around income-tax time, Siegel ran into Martin Charnin, the director-lyricist of *Annie,* in the office of their business manager, and, to ease the

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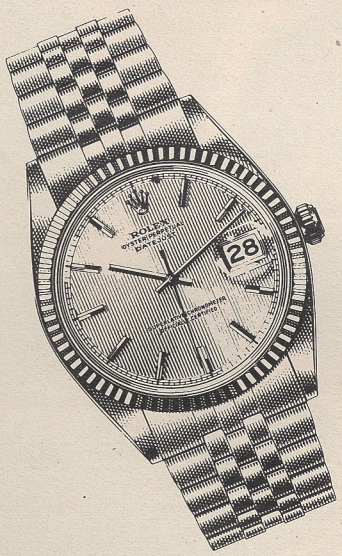

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tax-time tension, the two started talking idly. Was Charnin working on another musical, Siegel asked. No, Charnin said, but he was looking. A pause worthy of Harold Pinter followed, and then Siegel gingerly advanced, "Do you know what I always thought would make a wonderful musical? The Jackie Robinson story!"

Charnin couldn't have agreed more. "It threaded my needle instantly," he says. "We literally went to work on it that weekend. We put together this outline and began to think how we would deal with a subject that was potent without soft-pedaling any of the issues involved. From the very beginning, we wanted this to be a musical of issues and, maybe, of answers.

"We're simply telling the truth. It was literally the integration of baseball. There was nothing symbolic about it. There was nothing saintly about it. Rickey was a horse-trader, one of the shrewdest baseball men in the history of the game. One of his motives in signing Robinson was, as we say in the script, 'as venal and opportunistic as picking up a ten-dollar bill from the sidewalk.' He believes Robinson is a ballplayer, and he's got a club that needs good ballplayers. It was partially social—there's no question about that, and it had to be someone with a conscience who'd bring a black man into baseball—but Rickey was as much a businessman as he was a saint. He does it for gain. I think that's all right, though. If you do noble things and they benefit you, you are not a saint. You are a human being, and I think that's legal."

Three-fourths of Siegel's book was completed before Charnin pitched the idea to Robinson's widow. Not only did he strike out, Rachel Robinson phoned her lawyer. "I just couldn't conceive of it," she admits. "If you knew Jack at all, you knew he was not an exhibitionist—though he exhibited beautifully—and the last place I would ever expect to see him would be singing and dancing on Broadway. Jack was a very serious person, and it just seemed incongruous to put his personality together with a musical format. I think of Jack's entry into baseball and all the events surrounding it as a socially significant event—a very important event

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It took months of steady Charnin selling to win Rachel Robinson over

that goes beyond athletics and has really to do with minority hiring and a lot of other things—so naturally I was skeptical that you could say that as a musical."

Part of the problem was her stereotyped impression of a musical. "Martin reminded me that there were musicals with serious content—*West Side Story, Fiddler on the Roof*—and that you can get just as deep with music as you can with dialogue." Another hurdle was the network docudrama she was planning about her husband's post-baseball life, and *again* Charnin was up to the argument. "In addition to saying that the musical could be a very dramatic way of presenting the material, he also talked about the impact of live theatre on an audience, how different it was from television, how we might reach an audience with a different kind of dynamic."

But the clincher for Mrs. Robinson proved to be the tantalizing possibilities of what might happen to *The First* after its Broadway run. "I do a lot of work in the black community—I'm working in housing—and I feel the arts have been a way of both conveying the black experience and highlighting some of the issues for black people. The thought that *The First* might be used by amateur groups—might reach down into the community and have a life of its own apart from Broadway—was extremely intriguing.

"The timeliness of this show is, for me, acute. With this Reagan administration declaring war on poor people—never mind war on poverty—I think there is a need to say to poor people, 'Listen, it is terrible what's happening, but if we don't persevere, we'll just go down the drain and no one will really care.' The need to keep persevering is essential if we're going to survive, and that's precisely what this show says. It doesn't moralize, and it's not out to make a particular statement. The only statement it makes is based on history."

It took four or five months of steady Charnin selling to win Rachel Robinson

over, but once she gave her approval to the project, her heart soon followed, and she agreed to serve as story consultant for *The First*. It is, after all, her story as well, although she tends to play down that fact. "I've seen some news stories that have characterized this as a love story, and that's a mistake, I think. It becomes an attempt to soften the social material, sugarcoat it. They wouldn't have done it if it were just a love story. I must say I felt I was a support character in the actual event, and I'm that in the play. I was definitely a partner in the whole enterprise with Jack so I never had a subordinate role, but I guess I'm less concerned about my role than his because I'm still here and he's not. One of my major concerns and roles, as I see it, is to—I don't want to use the word protect, but in a way that's what I'm really thinking about—is to protect the image of Jack that's portrayed and to get on to the stage what he was (as far as you can do that). I would not want to do anything that would take away the dignity and importance of anything Jack did."

She has been unsparing with the technical advice, checking the script for accuracy and pointing out areas where the interpretation is misleading. "That whole period lends itself to describing, in microcosm, what life is all about. You have the struggle and you have the frustrations, and yet you have extreme joys and wonderful moments. You have a balance of what life is all about."

It all came back to Rachel Robinson one Saturday last month when she caught a run-through of the show. "It was a very powerful emotional experience for me and for the cast. Afterwards, they came to me and talked about how they have a mission in this — like, it's more than being in a play—like, they were somehow reliving what we did. And of course with me sitting there, it only enhanced that feeling of history. Tears in the audience, tears among the cast. I hadn't seen that before. Before, everybody's learning their lines and doing the technical stuff. *Now* the emotion is starting to surface . . ."

Harry Haun, who writes regularly about the arts for The New York Daily News, *is author of* The Movie Quote Book, *a Lippincott & Crowell book published by Harper & Row.*

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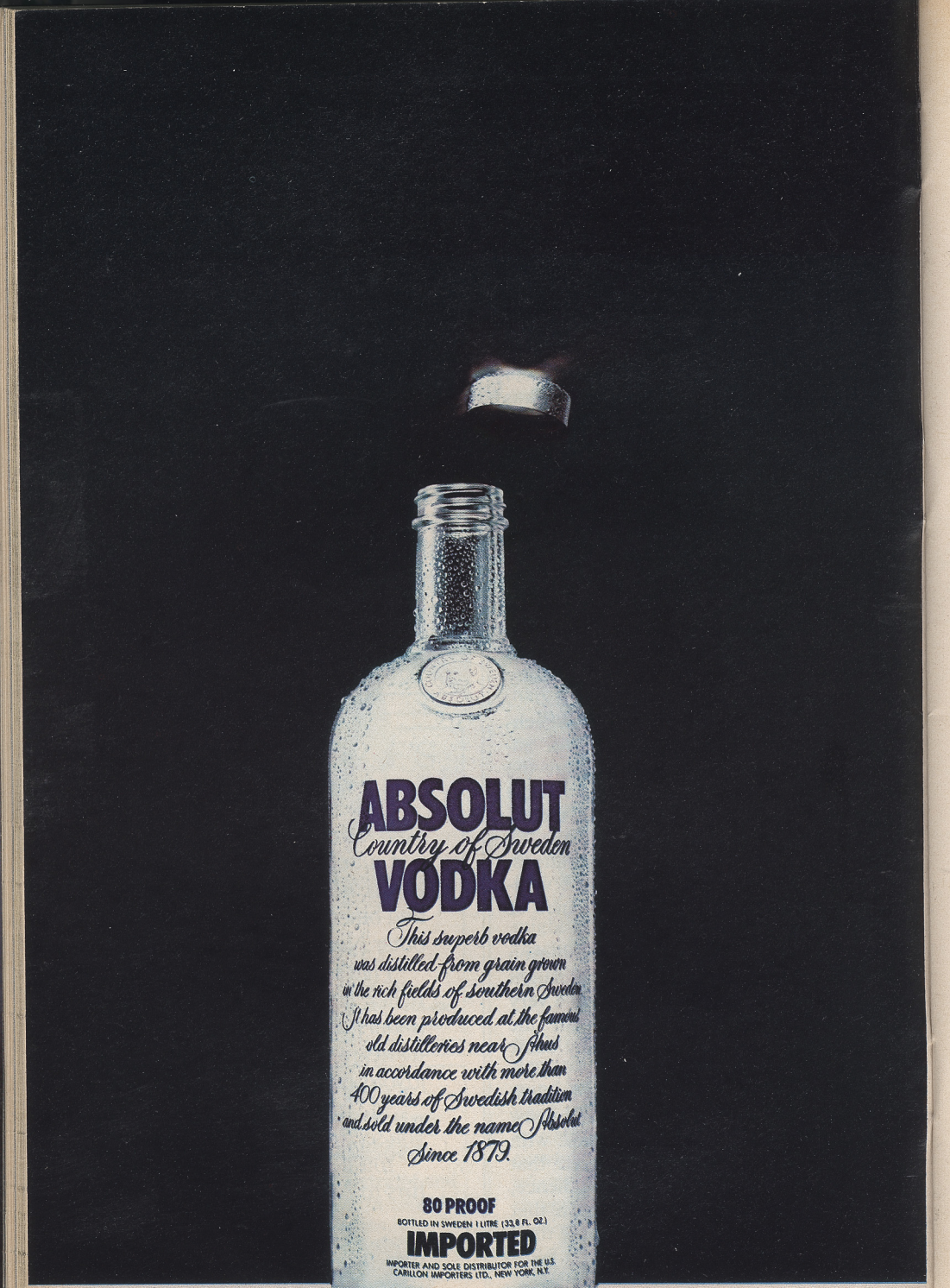

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A THEATREGOER'S NOTEBOOK

by Rebecca Morehouse

AFTER THEY'VE SEEN PAREE

Tom Jones prayed for a hundred performances, "a respectable number." Harvey Schmidt hoped it would run through the weekend. All this prayerful hoping took place around May 3, 1960, when *The Fantasticks* opened. They feel better now. On Dec. 20, *The Fantasticks* will give its 9,000th performance at the Sullivan Street Playhouse.

Tom wrote the book and lyrics, Harvey the music.

Their new musical *Colette* will have Diana Rigg as the celebrated French novelist. "We've tried to make it a show you'll like if you've never heard of her," said Harvey. And Tom: "I admire most that she continued to take risks, she opened herself to the whole experience. She was a great writer, and a sensual, aware person."

Colette had a brief visit here in 1935, on the Normandie's maiden voyage. In a slouch hat, showing neither delight nor indifference, she was photographed at the top of the Empire State. "What she really loved was Woolworth's," says Harvey. Pausing to pet a cat on Fifth Avenue, she heard "Meow, meow" and was pleased. "Ah," she said, "at last somebody that speaks French."

Her daughter, Colette de Jouvenel, was here last year. "We played *Colette* for her and she kissed us both," says Tom. She died in France in September at 68.

Diana Rigg came from England and sang for them in a low, smoky voice.

"She's onstage virtually the entire time," Tom said. "If you want happy actors, never let them off the stage. Bob Preston and Mary Martin were always onstage in *I Do! I Do!* (another Jones-Schmidt hit) and they loved it."

Colette is set in France. "In the first part," Tom explains, "she's the young woman who marries an older man and eventually breaks free to become herself as Colette. Later, she's the older woman who decides to make a commitment to a younger man, however risky. The lesbian relationships are in it, too."

Her work ever more esteemed, the scandal of her amours forgotten or ignored, she became the first woman president of the Academie Goncourt. Harvey worked on music at Saint-Sauveur-en-Puisaye, where she early evidenced an extraordinary feeling for Nature: "Regarde! Look!" He got up at 4, as she did.

Colette's three husbands and her mother Sido are characters in the musical's large cast. Another character represents the male homosexuals in her life, the last being Cocteau. Staged by Dennis Rosa, who directed the Broadway *Dracula, Colette* opens Jan. 13 at the Kennedy Center Opera House, plays Seattle and Denver before Broadway in the spring.

ONE GOOD TURN

Mary Martin left a San Francisco hotel with her son, Larry Hagman. He, the shifty J. R. Ewing of *Dallas,* was mobbed by fans. She, for so long a Broadway star, was ignored. "That's show business," he said with a shrug.

At another hotel where Joel Grey was performing, Hagman was introduced to ringing applause. "With him," said Joel, "is the wonderful lady who played Nellie Forbush, Peter Pan and Maria von Trapp . . ." The audience *stood up* and cheered. "That's show business," said our Mary. Well, golly, why not, she's from Texas, too.

NOT IN THE MORNING

Beth Henley got the news in California last April. "The Associated Press called me," she says. " I was real scared at first, I thought I was in some kind of scandal. I was just shocked, I was really surprised." At 29, she had won the 1981 Pulitzer Prize for Drama for *Crimes of the Heart,* her first full-length play.

The comedy-drama "bursts with energy, merriment, sagacity, and best of all, a generosity toward people and life," wrote John Simon in a rare rave during the play's sold-out run at the Manhattan The-

atre Club. Its new Broadway home is the John Golden Theatre, with Mary Beth Hurt, Mia Dillon and Lizbeth Mackay again playing the three sisters.

Hazelhurst, Miss., is the setting. She's from Jackson, Miss., Eudora Welty's hometown. "I moved to California five years ago to act, I've done showcases and small parts. I was in a play in the summer and it was a blast. I love to hang around backstage, I love the audience, the experience is so immediate. I began to write because I couldn't get parts."

She is, again quoting Simon, "a new playwright of charm, warmth, style, unpretentiousness, and authentically individual vision." *Crimes of the Heart* was written in 1978. She has written a screenplay and two other stage plays, *The Miss Firecracker Contest,* which is at the Buffalo Studio Arena Stage for four weeks, and *The Wake of Jamey Foster,* opening Jan. 1 at the Hartford Stage Company.

She must work very hard. "Not really, but I work every day unless I have something real fun to do. I work in the afternoon and at night, sometimes all night. I can't think in the morning." She is 5-3, weighs 105. "Well, that's what I did weigh, but I've been eating and drinking a lot since I got here. I don't like to slow down in New York."

DID YOU KNOW—

That Barry and Fran Weissler were early employers of Robert De Niro? He toured schools for them in two Chekhov plays. The Weisslers and Don Gregory are the producers of *Othello,* with James Earl Jones and Christopher Plummer, expected here in March.

That Wayne Rogers, of *House Calls* and *M*A*S*H,* is trying his luck on Broadway? He is a co-producer of *Einstein and the Polar Bear* (Peter Strauss at the Cort) and of *Duet for One* (Anne Bancroft and Max Von Sydow), scheduled for December.

That Joshua Logan offered Joan Crawford the leading lady's role in *Kind Sir* after she read for him "thrillingly" from a stage? She turned it down. "I just wanted to see if I could do it," she said.

WANTED: A HENHOUSE

Harve Presnell looks more Daddy Long-Legs than Daddy Warbucks as he takes the stage in *Annie.* He is a walking California redwood, six-foot-five, and his big, trained voice is as much at home in opera as in musical plays. He toured two years as Warbucks, your average everyday hairless billionaire.

"I think you'll find the show a little different now," he says. "We've put more accent on the love story, there's only one —the love story of Annie and Warbucks. It's more apparent now. Martin Charnin (the director-lyricist) is willing to change things, try things.

"The cast is the best I've worked with, and they're the best group of people I've worked with. It's a happy show, the children are no trouble, we have a wonderful time together, great fun. I have six children of my own, five in college and one in junior high school."

He made his Broadway debut in 1960 in Meredith Willson's *The Unsinkable Molly Brown,* opposite Tammy Grimes. He had hair in those days, he has to shave his head for *Annie.* "I'm still a strawberry blond. My father is 64 and has no gray hair, nor does my mother." Further: "I'm the same height and weight I was at sixteen."

He is slim, despite a lust for food. "I'm big on big breakfasts. I like fresh eggs, homemade sausage, home-smoked ham and home-baked bread. I'd really like to have a henhouse, you can't buy fresh eggs in a market. I like fresh vegetables, and I'm patriotic about steak."

He has a place at Darien, Conn., for the *Annie* run. "I love the excitement of performing, but I wouldn't live in any city, except London. I like to hear the quiet," which he can do at a home in the High Sierras, a ranch in Yosemite Valley and a plantation in Maryland.

For more than a year he played Rhett Butler in the musical version of *Gone With the Wind* in London. "It was a fabulous show. I had a mustache at the time, I dyed my hair black, and it looked terrific. At a preview, with Princess Anne in the Royal Box, the horse in the Battle of Atlanta dumped on the stage. It never happened again." □

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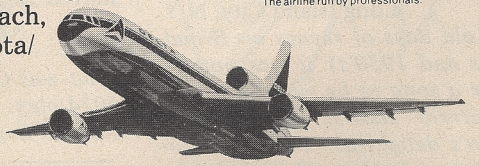

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Dear Playbill...

Dear PLAYBILL: In *Ann Miller On Tap* (PLAYBILL, Oct., 1981) Ms. Miller is quoted as saying she was voted "Woman of the Year" by the Defamation League. Didn't she mean the Anti-Defamation League?

—Geneva Meehan
Butler, N.J.

As the article pointed out, Ms. Miller is famous for her malapropisms. The star told PLAYBILL *that she was voted that honor by the "Deflamation League." What she obviously meant to say was the "Anti-Defamation League."*

* * *

Dear PLAYBILL: Could you kindly furnish us with the names of Broadway legitimate theatres that have installed the Infrared Listening System for the hearing impaired?

—Laura Barnett
Philipsburg, Pa.

The following theatres have installed the Infrared Listening System: Longacre, Lunt-Fontanne and the Plymouth. The New York City Opera at the New York State Theater, Lincoln Center also features the system. In addition, two current touring companies of Children of a Lesser God *and the touring company of* Peter Pan *are featuring the system in theatres where they appear.*

* * *

Dear PLAYBILL: That old song, "I'm Gonna Sit Right Down And Write Myself A Letter," is currently being sung in two Broadway shows: *Ain't Misbehavin'* and the Lena Horne show. Has a song ever been sung before in two concurrently running shows?

—Jeffrey Morgan
Long Island City, N.Y.

Yes, in the old days of revues on Broadway (1920's and 1930's) it was not uncommon for a song to be sung in two or more concurrent shows. For example, Irving Berlin's delightful "You'd Be Surprised" was sung in three shows running simultaneously: The Ziegfeld Follies of 1919; The Shubert Gaieties of 1919; *and* Oh, What A Girl! *In 1939,* The Swing Mikado *and* The Hot Mikado *with the same jazzy scores played across the street from each other on West 44th Street.*

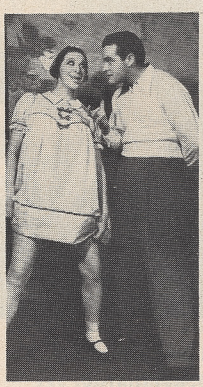
* * *

Dear PLAYBILL: In the October *Dear* PLAYBILL column, it was stated that *Nicholas Nickleby* was the longest play (8 and ½ hours) ever presented on the New York stage. Didn't BAM present a play that ran longer than that in Brooklyn some years ago?

—Dominick Monaco
Lyndhurst, N.J.

Yes, The Life and Death of Josef Stalin *produced by BAM lasted 12 and ½ hours. The answer in* Dear PLAYBILL *should have stated that* Nicholas Nickleby *was the longest play ever produced on* Broadway.

* * *



Dear PLAYBILL: Is it true that Bob Hope once appeared on Broadway with Fannie Brice?

—N. D. Bohden
Boston, Mass.

Yes, Bob Hope and Fannie Brice starred in the 1936 edition of the Ziegfeld Follies *(see photo) produced by the Shuberts at the Winter Garden.*

* * *

Dear PLAYBILL: Can you tell me the name of a fascinating play I once saw about a group of dead people on a boat that was taking them to their heaven or hell? I believe that the great Laurette Taylor starred in it.

—Adele Roland
New York, N.Y.

That was Outward Bound, *Sutton Vane's 1924 play, which was revived in 1938 and starred Laurette Taylor.*

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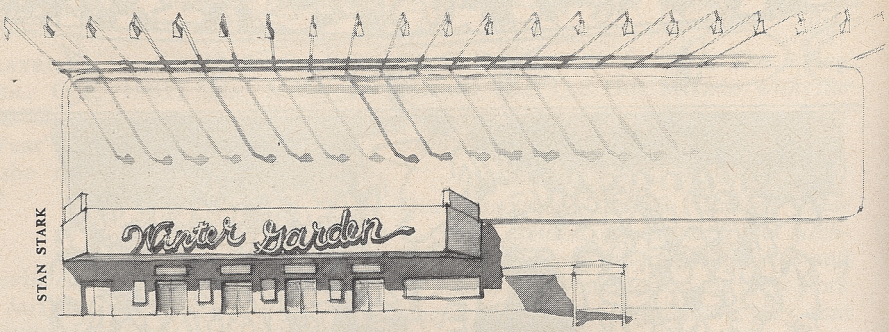
AT THIS THEATRE



STAN STARK

THE WINTER GARDEN

Since the Winter Garden, which opened in 1911, stands on the former site of the American Horse Exchange, it has been suggested that the hint of flowers in the name was designed to kill off memories of horsier days. The opening production, on March 20, 1911, was a double bill, *Bow Sing,* and *La Belle Paree,* with Al Jolson. Jolson, a frequent tenant of the Winter Garden, starred in *Dancing Around* and *Sinbad,* one of his greatest hits.

The revue was a popular form of entertainment during that era. Eddie Cantor starred in a number of them. *Artists and Models* gave 411 performances. Billie Burke's *Ziegfeld Follies* appeared in 1934. A little later, Bert Lahr and Ray Bolger starred in *Life Begins at 8:40.* A new version of the *Follies* starred Fanny Brice, Josephine Baker, Bob Hope and Eve Arden. Vincente Minnelli presented a Christmas night production of *The Show Is On.* Ed Wynn in *Hooray for What!* and Clifton Webb in *You Never Know* were succeeded by *Hellzapoppin* with Olsen and Johnson. The same team followed themselves into the theatre with another hit revue, *Sons O' Fun,* in 1941, and returned in 1945 with *Laffing Room Only.*

The Fifties featured a series of hit musicals, including *Top Banana* with Phil Silvers, *Wonderful Town* with Rosalind Russell, *Plain and Fancy,* and on September 26, 1957, the revolutionary *West Side Story.* Arthur Laurents, Leonard Bernstein, Stephen Sondheim and Jerome Robbins combined their talents to create a musical version of *Romeo and Juliet* set in a gang-ridden New York City. The production, which ran for 732 performances, was praised for its dramatic intensity and maturity, and made a return visit in 1960.

When *West Side Story* made its second departure, *The Unsinkable Molly Brown* took over. Starring Tammy Grimes, Meredith Wilson's musical was unsinkable indeed. Susan Strasberg starred as Marguerite in *The Lady of the Camellias,* Terrence McNally's adaptation of Giles Cooper's play.

Funny Girl, with music by Jule Styne and lyrics by Bob Merrill, established Barbra Streisand as a star to equal the star she portrayed — Fanny Brice. *Funny Girl* moved to another theatre in the spring of 1966 to make room for *Mame,* with Angela Lansbury originating the role of the singing Mame Dennis.

In April, 1971, another prize-winning musical opened. It was called *Follies,* and boasted a book by James Goldman and music and lyrics by Stephen Sondheim. The N.Y. Critics' Best Musical of 1971 starred Alexis Smith and Dorothy Collins.

The spring of 1974 saw Zero Mostel repeat his earlier success as Leopold Bloom, the hero of James Joyce's *Ulysses in Nighttown.* Later that year, Angela Lansbury played the indomitable show-business mother in *Gypsy. Fiddler on the Roof* returned in 1976 and the late Mr. Mostel again delighted audiences. The theatre's most recent tenants were another Stephen Sondheim musical, *Pacific Overtures* (1976), *Beatlemania* (1977) and *Zoot Suit* (1979).

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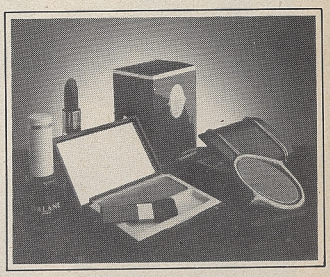

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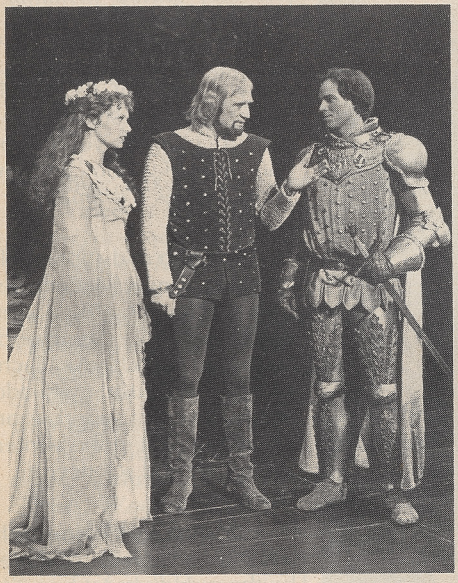

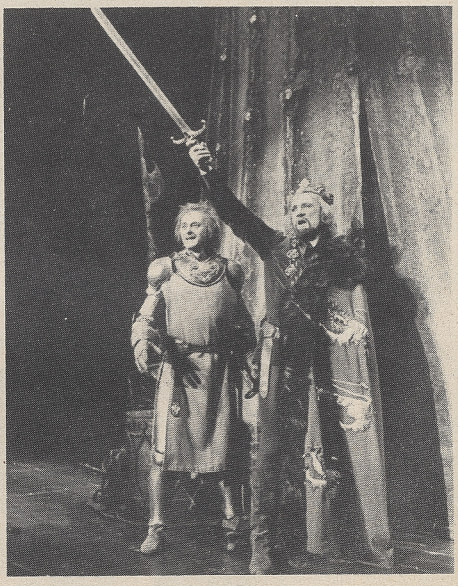

Top left: *Richard Harris as King Arthur. Top right*: *Meg Bussert and Richard Muenz as Queen Guenevere and Sir Lancelot. Bottom left*: *Meg Bussert, Richard Harris and Richard Muenz. Bottom right*: *Barrie Ingham as King Pellinore and Richard Harris.*

ACT II, SCENE I (continued)

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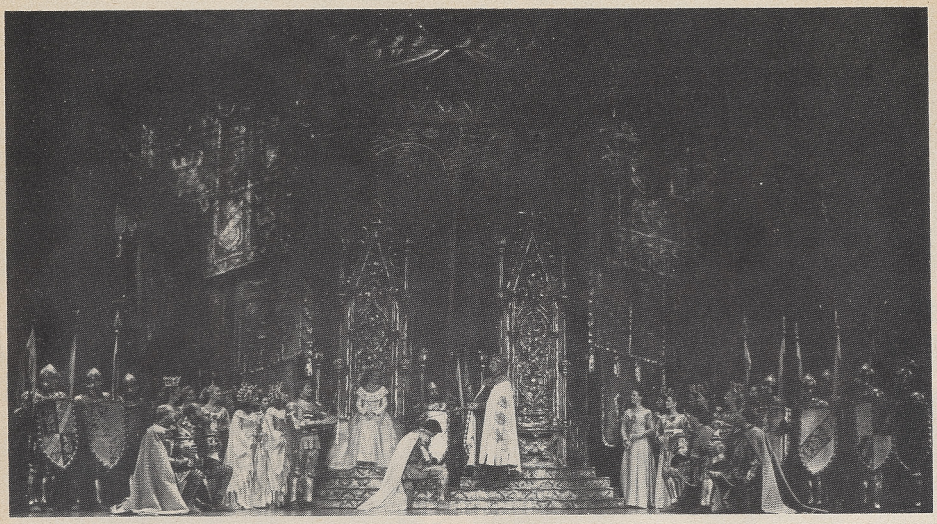

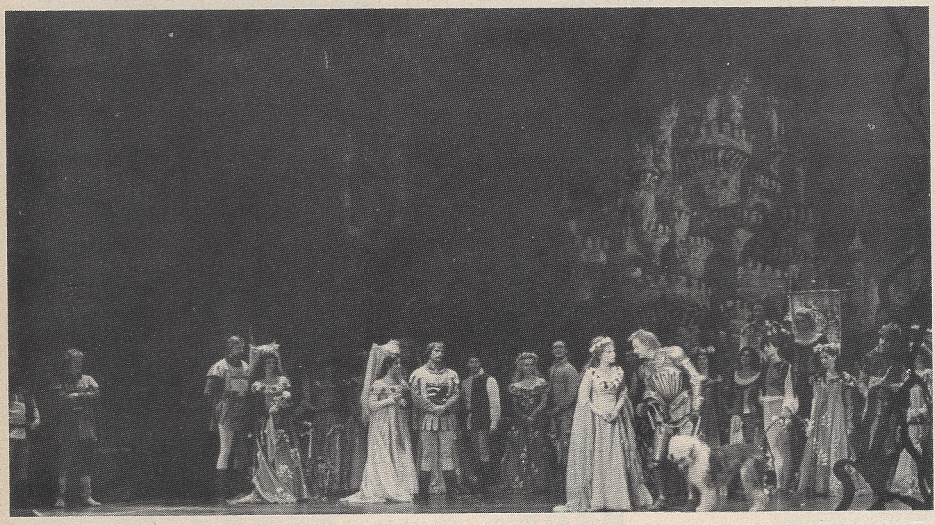

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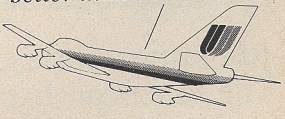

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CAST

(in order of appearance)

King Arthur ..... RICHARD HARRIS
Sir Sagramore ..... ANDY McAVIN
Merlyn ..... JAMES VALENTINE
Guenevere ..... MEG BUSSERT
Sir Dinidan ..... WILLIAM PARRY
Nimue ..... JEANNE CARYL
Lancelot Du Lac ..... RICHARD MUENZ
Mordred ..... RICHARD BACKUS
Dap ..... ROBERT MOLNAR
Friar ..... VINCENZO PRESTIA
Lady Anne ..... SALLY WILLIAMS
Lady Sybil ..... PATRICE PICKERING
Sir Lionel ..... WILLIAM JAMES
King Pellinore ..... BARRIE INGHAM
Horrid ..... DAISY
Sir Lionel's Squire ..... STEVE OSBORN
Sir Sagramore's Squire ..... RANDY MORGAN
Sir Dinidan's Squire ..... RICHARD MAXON
Knights of the Investiture ..... BRUCE SHERMAN, JACK STARKEY, KEN HENLEY, RONALD BENNETT STRATTON
Tom ..... THOR FIELDS
Knights, Lords, and Ladies of the Court ..... ELAINE BARNES, MARIE BERRY, BJARNE BUCHTRUP, JEANNE CARYL, MELANIE CLEMENTS, JOHN DEYLE, DEBRA DICKINSON, KATHY FLYNN-McGRATH, KEN HENLEY, WILLIAM JAMES, NORB JOERDER, KELBY KIRK, DALE KRISTIEN, LORRAINE LAZARUS, LAUREN LIPSON, CRAIG MASON, RICHARD MAXON, ANDY McAVIN, ROBERT MOLNAR, RANDY MORGAN, ANN NEVILLE, STEVE OSBORN, PATRICE PICKERING, JOEL SAGER, MARIELLEN SEREDUKE, D. PAUL SHANNON, BRUCE SHERMAN, JACK STARKEY, RONALD BENNETT STRATTON, NICKI WOOD
Alternates ..... ELLYN ARONS, GARY WALES

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Arthur — William Parry; for Guenevere — Debra Dickinson; for Lancelot — Bruce Sherman; for Pellinore — James Valentine; for Mordred — Andy McAvin; for Merlyn — Robert Molnar; for Nimue — Sally Williams; for Dinidan — D. Paul Shannon and Craig Mason; for Lionel — John Deyle; for Sagramore — Craig Mason; for Dap — Steve Osborn; for Tom — Joel Sager.

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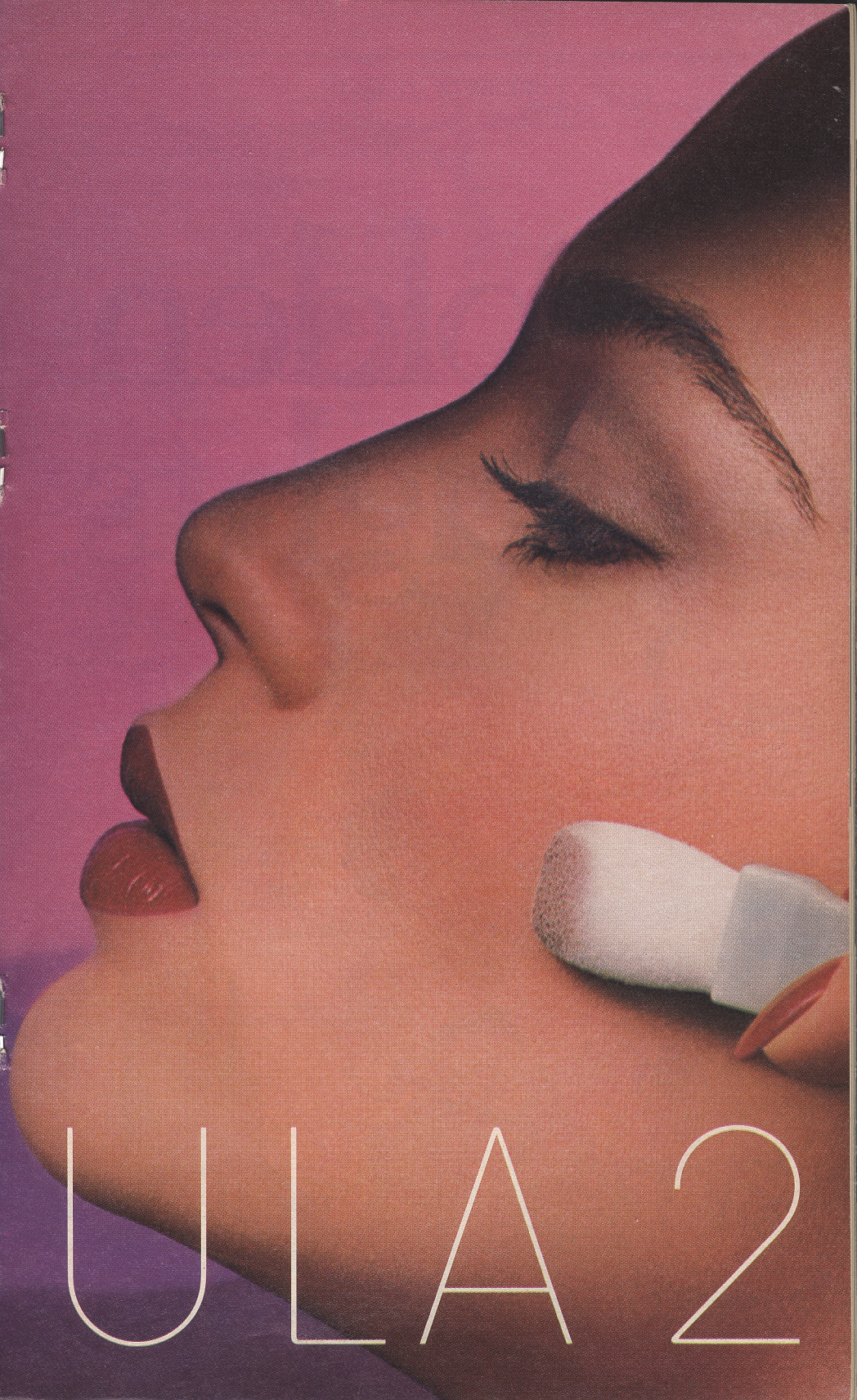
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MUSICAL NUMBERS

SYNOPSIS OF SCENES

ACT I

PROLOGUE: A Battlefield near Joyous Gard—A long time ago.
GUENEVERE ..... Ensemble

SCENE 1: A Hilltop near Camelot—Eight years earlier.
I WONDER WHAT THE KING IS DOING TONIGHT? ..... Arthur
THE SIMPLE JOYS OF MAIDENHOOD ..... Guenevere
CAMELOT ..... Arthur and Guenevere
FOLLOW ME ..... Nimue

SCENE 2: Arthur's Study—Five years later.
CAMELOT (REPRISE) ..... Arthur and Guenevere

SCENE 3: A Roadside near Camelot—A few months later.
C'EST MOI ..... Lancelot

SCENE 4: A Park near the castle—Immediately following.
THE LUSTY MONTH OF MAY ..... Guenevere and Ensemble

SCENE 5: A Terrace of the castle—Two months later.
HOW TO HANDLE A WOMAN ..... Arthur

SCENE 6: The Jousting Fields—The next day.
THE JOUSTS ..... Arthur, Guenevere and Ensemble

SCENE 7: The Terrace—Early evening of that day.
BEFORE I GAZE AT YOU AGAIN ..... Guenevere

SCENE 8: The Great Hall—Immediately following.

ACT II

PROLOGUE: The Castle Garden—A few years later.

SCENE 1: A Cloister on the castle grounds—Immediately following.
IF EVER I WOULD LEAVE YOU ..... Lancelot
THE SEVEN DEADLY VIRTUES ..... Mordred

SCENE 2: The Terrace—A few weeks later.
WHAT DO THE SIMPLE FOLK DO? ..... Guenevere and Arthur
FIE ON GOODNESS ..... Mordred and The Knights

SCENE 3: The Forest—The following day.

SCENE 4: The Queen's Bedchamber—Immediately following.
I LOVED YOU ONCE IN SILENCE ..... Guenevere

SCENE 5: Camelot—A month later.
GUENEVERE (REPRISE) ..... Ensemble

SCENE 6: A Battlefield near Joyous Gard—A few weeks later.
CAMELOT (REPRISE) ..... Arthur

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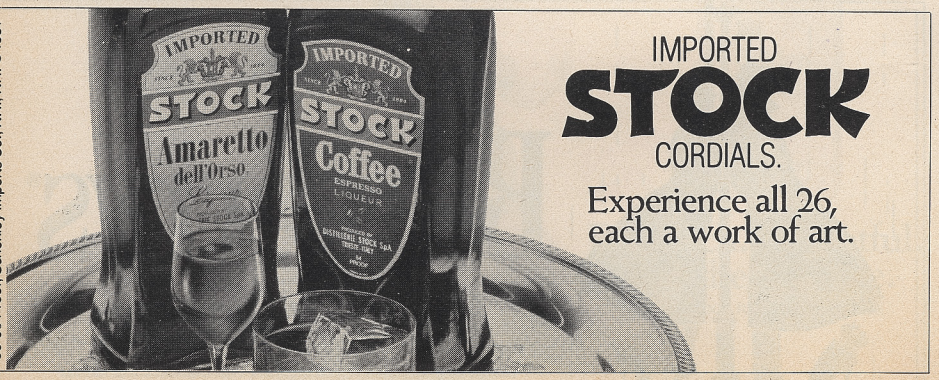
WHO'S WHO in the CAST

RICHARD HARRIS (*King Arthur*) began his career on the London stage in Joan Littlewood's production of *The Quare Fellow*. He remained for three years with the Theatre Royal, with whom he played in *Macbeth* at the Moscow Art Theatre, and in Marlowe's *Edward I* and Behan's *The Hostage*, both winning the International Theatre Award in Paris. Harris' breakthrough in the West End theater was in Pirandello's *Man, Beast and Virtue*, followed by Donleavy's *The Ginger Man* for which he won the Best Actor award. He won the same award for his subsequent performance in Gogol's *Diary of a Madman*, a one-man marathon play. His film, *This Sporting Life*, earned him nominations from both the American and British film academies and awards as best actor from the Cannes, Moscow, Prague, and Italian film festivals. Other films include *A Man Called Horse, Red Desert, Molly Maguires, Cromwell* (best actor, Moscow Film Festival), *Juggernaut* (British nomination for best actor), *Cassandra Crossing, Orca* and *The Wild Geese*. He was producer/actor in *Return of a Man Called Horse, Men in the Wildeness*, and *Echoes of a Summer*. Harris then directed *The Hero* (nominated Golden Globe best film). His only appearances on British and American television were in *The Iron Harp* and and Paul Gallico's *The Snow Goose*, respectively, both winning nominations for best actor. His performance as King Arthur in the film *Camelot* earned him the Golden Globe Award for Best Actor. Films still to be released are *High Point* and *Your Ticket Is No Longer Valid* with Jeanne Moreau. Just out was *Tarzan, The Ape Man* with Bo Derek. Harris won six gold records and five Grammy nominations for his recording of *MacArthur Park, Didn't We* and *My Boy*, which have become legendary, and his *Jonathan Livingston Seagull*, with music by Terry James, won a Grammy Award. His first book of poetry, *I, in the membership of my days*, became a best seller, and the second is now ready for publication. His other literary works include a novel, *Samuel G.*, a play, *A Miscast in Carraigh Fergus*, and a semi- biography, *People I Did, People I Didn't*. Richard Harris was born in Limerick, Ireland, and studied at the famous London Academy of Music and Dramatic Art.

MEG BUSSERT (*Queen Guenevere*) most recently starred on Broadway as Fiona in the critically acclaimed revival of *Brigadoon*. Her appearance in the Lerner and Loewe musical has garnered her both a Theatre World Award and a Tony Award nomination. She made her Broadway debut in a leading role starring opposite Dick Van Dyke in *The Music Man*. Previously she understudied several roles in the Broadway production of *Irene* and she went on to play the lead in the national company's tour. A native of Chicago, she graduated from the University of Illinois before coming East and landing a part in the pre-Broadway musical *Lolita My Love*. Miss Bussert has played most of the leading female roles in musical comedy, ranging from Laurey in *Oklahoma!* to Sally Bowles in *Cabaret* in regional theatres throughout the country. She recently appeared in the revue at the St. Regis Hotel, *Thank Heaven for Lerner and Loewe*. She was seen briefly in the Broadway productions of *Lorelei* and *Something's Afoot*



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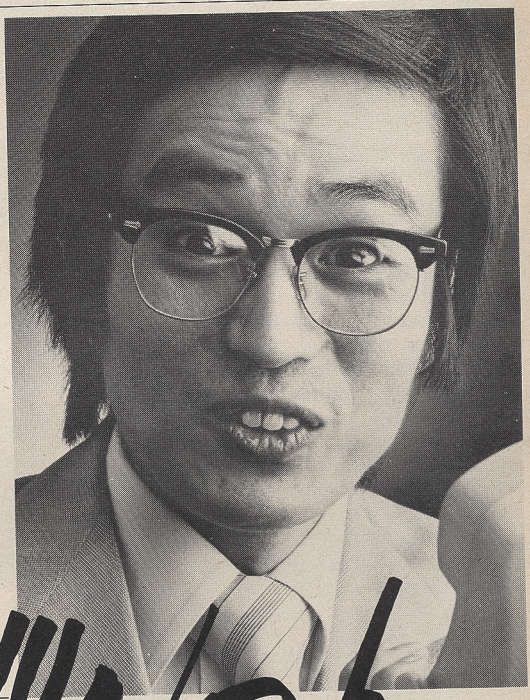

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and continues to study her craft at the HB Studio in New York.

RICHARD MUENZ (*Lancelot*) returned to New York after a 14-month national tour with this production of *Camelot*. He came to the starring role of Lancelot directly from his highly-acclaimed performance in the role of Joe, in the recent Broadway revival of *The Most Happy Fella*, which was also presented as part of the Great Performances series on PBS-TV. He first gained attention during a special engagement of Leonard Bernstein's opera, *Trouble in Tahiti*. Mr. Bernstein was so impressed with Mr. Muenz's talent that he invited him to join his next Broadway venture, *1600 Pennsylvania Avenue*, which was written by Alan Jay Lerner. Mr. Muenz made his Off-Broadway debut as El Gallo in the long-running hit *The Fantasticks*. The Connecticut-born, New Jersey raised baritone was for a number of years, soloist with the award-winning Gregg Smith Singers and made nine record albums with them, including Samuel Barber's *Hand of Bridge* and William Schuman's *The Mighty Casey*. Daytime television audiences know Mr. Muenz as the original Joe Novak in the ABC-TV serial "Ryan's Hope."

BARRIE INGHAM (*King Pellinore*) made his Broadway debut as Claudio in John Gielgud's *Much Ado About Nothing*. Early success as a juvenile lead in the London Old Vic Company's *The Magistrate, Sganarelle,* and *Tartuffe* led to starring roles in many West End plays, musicals and revues, including *The Bacchae, Pickwick, The Possessed, On The Level, The Happy Haven, Virtue in Danger* and *Double Edge*. He was leading man to Angela Lansbury in the London production of *Gypsy*, to Maggie Smith in *Snap* and to Susannah York in *Private Lives* in Australia. He has distinguished himself in many Royal Shakespeare Company productions including *Julius Caesar* (Brutus), *Winter's Tale* (Leontes), *Twelfth Night* (Aguecheek), *The Relapse* (Foppington), *Measure for Measure* (the Duke), *Criminals* (Lalo) and the world premiere of Kopit's *Indians* (Buffalo Bill). He won the Australian Theatre Most Distinguished Actor Award whilst on world tours of his one-man shows, *The Actor* and *Love, Love, Love*. He is an Associate Artist of the R.S.C., and has starred in six major United Kingdom television series (three of them award-winning). He lives in New York with his wife, Tarne, and their four daughters. Mr. Ingham's most recent Broadway success was in the musical *Copperfield* as the unctous Uriah Heep.

JAMES VALENTINE (*Merlyn*) appeared on Broadway in *Cloud Seven, Epitaph for George Dillon, Duel of Angels, Ross, Beyond the Fringe, Caesar and Cleopatra,* and as Ernest in *The Importance of Being Earnest* at Circle in the Square Theatre. He was a featured member of the Shaw Festival Theatre at Niagara-On-The-Lake, Canada, for seven seasons. Regional theatre experience includes leading roles throughout America and Canada. He trained for the theatre at the famous Central School of Drama, London, England, winning the Laurence Olivier Prize.

RICHARD BACKUS (*Mordred*) won the Variety Critics Award, a Theatre World Award and the Clarence Derwent Award for his performance in the Broadway play *Promenade All*. He previously starred on Broadway in *Butterflies Are Free* and in the Circle in the Square production of *Ah, Wilderness!*. A native of New Hampshire, he graduated magna cum laude from Harvard with a B.A. in English. His regional

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experience includes leading roles with such prestigious theatres as New Haven's Long Wharf, Princeton's McCarter, the American Shakespeare Theatre and Philadelphia's Drama Guild. He has appeared on PBS-TV in "Ah, Wilderness!," "Beyond The Horizon" and "Soldier's Home."

WILLIAM PARRY (*Sir Dinidan*) recently appeared in *A Midsummer Night's Dream* at Off-Broadway's famous La Mama Theatre. On Broadway, he appeared in *Jesus Christ Superstar, Rockabye Hamlet, Sergeant Pepper's Lonely Hearts Club Band,* and the N.Y. Shakespeare Festival productions of *Leaf People* and *Agamemnon.* Off-Broadway, credits include roles in *Joseph and the Amazing Technicolor Dreamcoat,* the opera *The American Imagination,* O'Horgan's *Arturo Ui,* and the N.Y. Shakespeare Festival productions of *The Misanthrope, Dispatches* and *Wonderland in Concert.*

THOR FIELDS (*Tom*) made his Broadway debut as Louis in *The King and I.* He is well known to daytime television viewers, having played the part of Eric Aldrich in the NBC-TV series "The Doctors." In 1979 he was nominated Best Juvenile Actor on daytime television. Thor appeared with Tammy Grimes in New York's Roundabout Theatre's production of *A Month in the Country,* before opening in *Camelot* first with Richard Burton and then Richard Harris. He created the role of Hector Van Sant in a new play, *Yo Yo* to be produced in N.Y. by his father, Ric.

JEANNE CARLY (*Nimue*) last appeared on Broadway as Kathryn Smith in *Carmelina,* Goldie in *Two By Two* opposite Danny Kaye, and Margot Bonvalet in *The Desert Song.* She played Mimsey in the national touring company of *Funny Girl.* Miss Caryl was a finalist in the 1973 Metropolitan Opera auditions. In New York she did major roles in the Amata Opera Company's productions of *Tosca, Don Giovanni, The Marriage of Figaro, Die Fledermaus* and *I Pagliacci.*

ALAN JAY LERNER and FREDERICK LOEWE (*Book & Lyrics/Musical Score*) began their memorable collaboration 38 years ago and have worked together over a longer span than any creative team in the history of musical theater. They first joined forces in 1942 to write a musical adaptation of Barry Conners' farce, *The Patsy,* for a Detroit stock company. One year later, they made their initial Broadway bid with a production entitled *What's Up?.* Their next venture was *The Day Before Spring,* which delighted New Yorkers for six months, but it remained for *Brigadoon* to bring them full recognition, with the New York Drama Critics naming the show Best Musical and citing its creators as Best Lyricist and Best Composer. *Paint Your Wagon* followed, and then the legendary *My Fair Lady,* which broke every existing record for endurance and excellence, unanimously hailed as one of the finest musicals of our time. Next came *Camelot,* after which Mr. Loewe retired to his Palm Springs estate to recuperate from a serious heart attack. Mr. Lerner has continued to write for Broadway, turning out the musicals *On a Clear Day You Can See Forever, Coco,* which starred Katharine Hepburn, *1600 Pennsylvania Avenue* and *Carmelina.* The musical stage version of *Gigi,* reunited this most remarkable collaborative team and won a Tony Award for Best Musical Score. This was followed by their last film, *The Little Prince.*

FRANK DUNLOP (*Director*) founded the Young Vic in London in 1969 and is

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still its director. Previously he was associate director to Laurence Olivier and administrative director for the National Theatre of Great Britain. Amongst the plays directed by him for the Old Vic were Brecht's *Edward II*, Maugham's *Home and Beauty*, *MacCrune's Guevara* by John Spruling, Webster's *The White Devil* and Zuckmayer's *The Captain of Kopenick* adapted by John Mortimer. For Broadway, Mr. Dunlop has directed three hit productions: *Sherlock Holmes*, *Habeas Corpus* and *Scapino*, of which he was the author. He was founder-director of the BAM Theatre Company and presented two seasons of plays, including *The New York Idea*, *Julius Caesar*, *The Play's The Thing*, *The Devil's Disciple* and *The Three Sisters*.

FRANZ ALLERS (*Musical Director*) began his professional life as an assistant conductor at the Bayreuth Festival at the age of 22. Coming to America, he became a regular guest conductor with many leading symphony orchestras. He has conduced every opening night and original cast album for Lerner and Loewe's musicals. He won a Tony Award for *My Fair Lady* and *Camelot*, the only conductor to have won the award twice.

DON GREGORY and MIKE MERRICK (*Producers*) began their Broadway producing partnership with the award-winning *Clarence Darrow* starring Henry Fonda. *Clarence Darrow* became a television special garnering the prestigious Peabody Award and Christopher Award for Excellence. They next presented *The Belle of Amherst* starring Julie Harris, for which she won the Tony Award. This production went on to tour the continent and was fashioned into an award-winning television special that won a second Christopher Award. Messrs. Gregory and Merrick also produced this year's successful *My Fair Lady* starring Rex Harrison. They also presented a new musical on Broadway, *Copperfield* based on the Dickens classic. Mr. Gregory independently presented Dore Scharys *FDR* with Robert Vaughn which became a motion picture and *Paul Robeson*, starring James Earl Jones which became a television special winning Mr. Gregory his third Christopher Award. Mike Merrick was first associated with Alan Jay Lerner in the original stage productions of *Camelot* and *On a Clear Day You Can See Forever*. Mr. Merrick independently produced *Strangers* on Broadway starring Bruce Dern.

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BUDDY SCHWAB (*Choreography*) has choreographed for every area of the entertainment field. On Broadway, he choreographed *The Utter Glory of Morrissey Hall* and *The Boy Friend* starring Sandy Duncan. He was associate choreographer for the Broadway productions of *Mack and Mabel, No Strings* and *Sail Away*. His films include *The Cardinal* and *Camelot*. He has choreographed television specials for Johnny Carson, Barbra Streisand, Sandy Duncan, Andy Williams and Burt Bacharach. For two years with ABC-TVs Hollywood Palace, he created dances for such artists as Bing Crosby, Jimmy Durante and Sammy Davis. In the nightclub field, he has done acts for Chita Rivera, Edie Adams and Bert Convey.

DESMOND HEELEY (*Settings and Costumes*) designed the highly successful productions of *Manon Lescaut* and *Don Pasquale* for the Metropolitan Opera Company. He has designed productions for London's National Theatre and Royal Opera House, Covent Garden and Canada's National Ballet. On Broadway, he received two Tony Awards for his designs for *Rosencrantz and Guildenstern Are Dead*. His work has also been seen at La Scala, Milan, Stockholm's Royal Opera House, the Royal Shakespeare Company and the Sadler's Wells Opera and Ballet Companies. He designed *The Merry Widow* for the Australian Ballet.

THOMAS SKELTON (*Lighting Designer*) created the lighting for the Broadway productions of *Oklahoma!, Peter Pan* and *Lena Horne*. He created the lighting for such productions as *The King and I, Guys and Dolls, Coco, Gigi, Purlie, A Matter of Gravity, Death of a Salesman, Absurd Person Singular, Jimmy Shine, Shenandoah* and productions at Circle in the Square, Yale Repertory and American Shakespeare Festival. His Tony nominations include *Indians* and *All God's Chillun Got Wings*. For ballet, he illuminated Robbin's *Dances at a Gathering*, Joffrey's *Astarte* and Poll's *Summer Night*.

TERRY JAMES (*Conductor*) studied conducting with Guido Cantelli at Santa Cecilia, Rome, and later became protege to Sir Thomas Beecham and The Royal Philharmonic. He made his London debut at the Royal Festival Hall with a much acclaimed performance of Verdi's *Req-*

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uiem. Dr. James has since conducted major orchestras throughout Europe and the United States, working with such artists as Yehudi Menuhin, Claudio Arrou, Kirsten Flagstad and Julian Bream. He was associated with the Opera House in Dusseldorf for many years, reviving Berg's *Lulu* and Verdi's *Nabucco*. Last year he conducted Bartok's *Miraculous Mandarin* in Paris with the famous Corps de Ballet. In recent years, Dr. James has divided his time between composing and conducting. His film scores include *Echoes of a Summer, The Dark Sun* and *Freedom Road*. His score for *Jonathan Livingston Seagull* with Richard Harris won a Grammy Award and a gold record.

JOHN McCLURE (*Sound Design*) has been producer for the recordings of such luminaries as Igor Stravinsky, Bruno Walter and Leonard Bernstein. While director of Columbia's Classic Record Division, he won two Gold Records, as well as numerous Grammy Awards. Among his Broadway credits are the sound designs for *1600 Pennsylvania Avenue, Carmelina* and the new *My Fair Lady*.

STONE WIDNEY (*Artistic Consultant*) has been production head and creative consultant for 20 years to Alan Jay Lerner. He was assistant to Moss Hart on both *My Fair Lady* and *Camelot* and consultant to George Cukor on the movie of *My Fair Lady*. In 1978 he conceived and directed *Oklahoma!* for Broadway.

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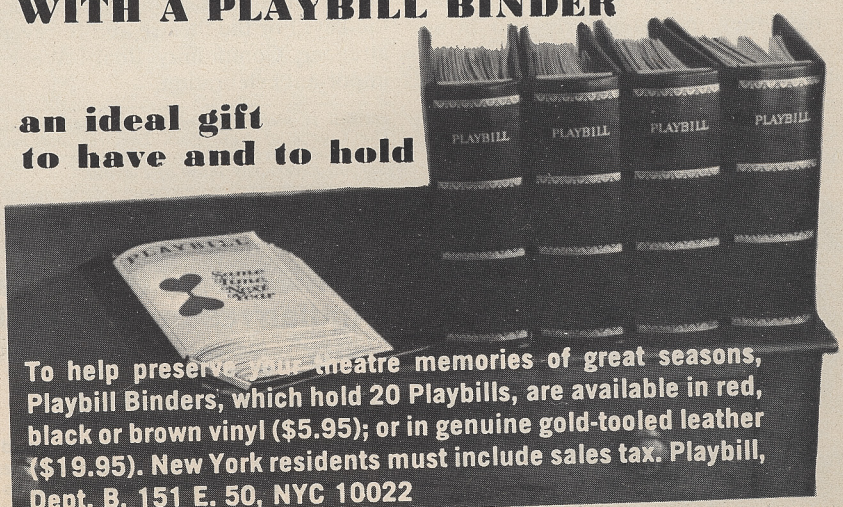

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IN LEAGUE FOR COMMUNITY BOARD WEEK

Over the past five or six years—the big turnaround years of B'way's prosperity—theatre people have developed a close working relationship with local government. Their aim: to create better conditions for the theatregoer in the theatre district. Some of the specific goals: to clear the streets of prostitution, to banish such annoyances as three-card monte games and peddlers, to keep the sidewalks clean, to assure that areas around theatres are well lit and adequately patrolled by police, to see that traffic runs as smoothly as possible at curtain time, to improve conditions in the area for theatre workers, visitors and the community.

The work, which is unending, proceeds on many levels. One has been the Mayor's Midtown Citizen's Committee on which Gerald Schoenfeld, chairman of the Shubert Organization, has played a leadership role. But the one on which theatre people, including Schoenfeld, have been able to work particularly effectively is the local Community Board. The theatre this month pays special attention to Community Boards; Mayor Koch has designated Nov. 16-22 as Community Board Week.

What is a community board and how does it affect life for the theatregoer? Community Boards are groups of volunteer citizens chosen to represent their communities to city government. Serving without pay, they meet regularly and bring to the attention of city agencies particular problems in their neighborhoods. They monitor the quality of city services, handle citizen complaints, make recommendations on land use issues, help fix local budget priorities, and debate zoning questions. There are 59 boards for the entire city, each representing between 100,000 and 250,000 city dwellers. Manhattan Community Board No. 5 embraces most of the theatre district, along with Community Board No. 4 in the Clinton-Chelsea area.

Boards meet monthly with a representative of every city department, including fire and police. The boards have advisory power only, but they are listened to, and they have been successful, as the theatre has discovered, in cutting red tape. The Mayor in his own office has set up a Community Assistance Unit to speed communications between his administration and the local boards. According to Louis V. Cafiero, Communications Coordinator of the unit, "We help in any way we can when a Community Board has a problem to tie it into the appropriate city agency."

As Mary D'Elia, Manhattan Coordinator for the unit, put it: "We try to address any problem collectively. The theatre is part of the community and the community is part of the theatre. If nothing else comes out of it, we've become allies."

In this spirit of cooperation, much has already been accomplished to make the theatre district a better place to work in and visit. Much remains to be accomplished and Community Boards No. 5 and No. 4 will almost certainly continue to be the key. For the theatre and for every theatregoer, Community Board Week is an important celebration.

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---

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FASHION

NOVEMBER 1981

JOAN ALLEMAN RUBIN
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ELAINE KLEIN
supplement advertising manager

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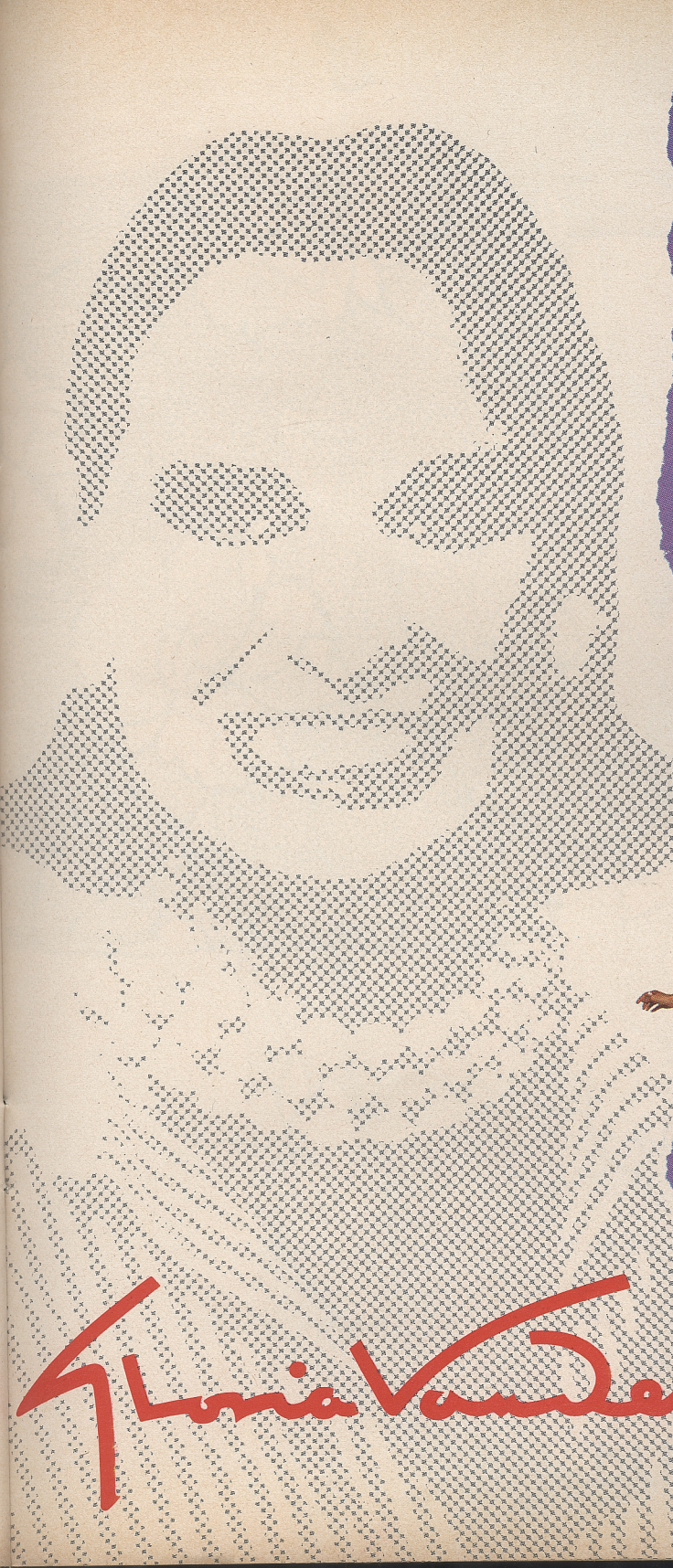
FASHION COVER DETAILS

A terrace in a warm climate is enhanced by the elegant ensembles on PLAYBILL's Fashion Cover (previous page).

At left: Two piece dressing in 100 percent poly georgette. The blouse has a dolman sleeve and a band neck; the soft, pleated skirt has a slash pocket. All in dramatic navajo geometric stripes of teal, black and berry. By Regina Porter for Porter House.

At right: Peppermint pink Georgette Ombre Striped jacket, camisole and skirt. The long-sleeve jacket is belted and has dropped shoulders; the camisole has thin straps; and the skirt has a front and back center pleat with elastic waistband. The entire outfit has subtle tonal Georgette Ombre stripes. From Dalton.

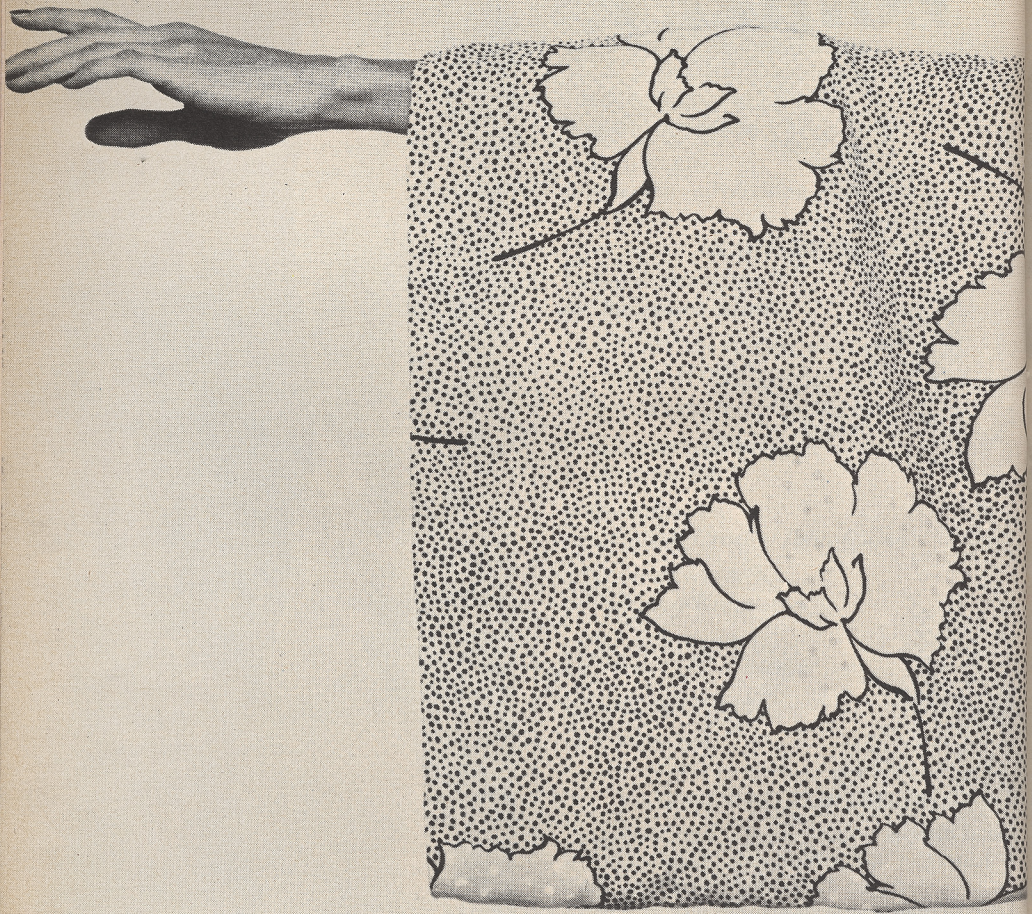
The young boy with the dachshund wears a three-piece polycotton nautical vest set from Springs Mills, double breasted with gold buttons and embroidered anchor. Worn with a short sleeve white shirt. By Baby Togs, Inc.



There is only one Number One.

Gloria Vanderbilt

for Murjani



Bill Blass Ltd.

FASHION FORECAST

Many things labeled "resort" can be worn most of the year

The days are short, the skies gray and the weather nippy. It's enough to make a woman feel depressed.

Years ago, she would cheer herself a bit by buying a new hat. That gambit doesn't work so well today, since the hat she is likely to buy would be a knotted or perhaps fur type geared mainly to keeping her warm.

Shoes are a possible update, especially if they have a bit of gilt on them, since spring's passion for things metallic shows every sign of continuing into winter. A copper, pewter or bronze belt could be used instead of shoes.

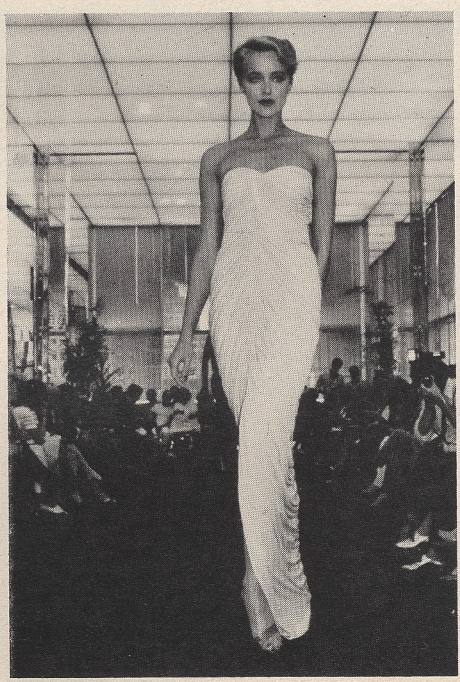
There are other fashionable ways to raise the spirits at the onset of winter weather. Presumably, the necessities like winter coats have been taken care of.

Colored stockings, perhaps to match that winter coat, can update a wardrobe and cost about the same as a new lipstick.

The resort collections, coming into the stores this month, provide some other suggestions, even for women who do not live in the Sun Belt and are not planning a mid-winter vacation there. Look at it this way: the bibelot labeled "resort" can be worn through the next eight months or so, or until it gets cold again.

A frilly blouse is one of those bibelots. No one is better at handling the ruffles, lace inserts and other details that separate the blouse from the skirt than Oscar de la Renta. He has blouses that can lift a tailored suit into a more rarefied strata of fashion and others that can make an evening dress out of a long skirt. Many of them do come with their own skirts or pants, but you can wear them with other things as well.

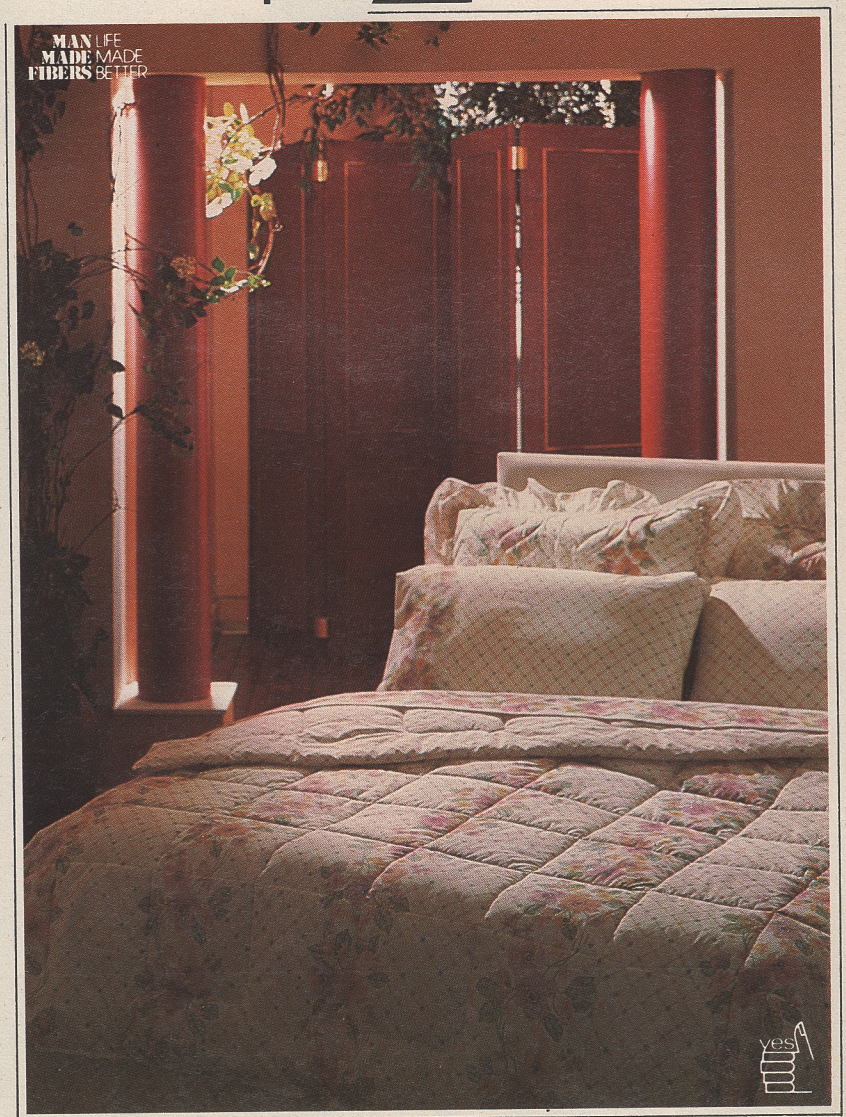
If not a blouse, how about a sweater?



Two slinky, body-clinging dresses from Halston's collection

by Bernadine Morris

Kodel®, the fiber that puts the yes in polyester.



Springmaid® bed fashions say yes to Kodel.

Throughout the Springmaid Grace Kelly Collection of bedroom fashions you'll find a reawakening of the romantic spirit. In this "Festival" pattern, bouquets of anemones blossom amidst a soft floral netting. And the entire ensemble is enhanced by fabrics of 65% Kodel polyester, 35% cotton. Because Kodel provides a tradition of easy care and lasting freshness. The "Festival" ensemble including sheets, pillow cases, comforters and bedspreads is available at fine stores everywhere.

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a bright red angora cardigan will win lots of plaudits around Christmas time

Gloria Sachs offers cozy ones in cashmere with almost stovepipe necklines as well as cotton ones in bold stripes on a dark ground. The cotton styles include cardigans that can spruce up a basic black outfit and still fit under a winter coat. A bright red angora cardigan will win lots of plaudits around Christmas time.

If suits are what turn you on, Ilie Wacs offers some short-jacket styles that are particularly flattering to shorter women. Some are boxy, others fitted. Most have soft skirts to go with them. They can be worn comfortably under furs now and shed their wrappings a few months ahead when the grass and daffodils return.

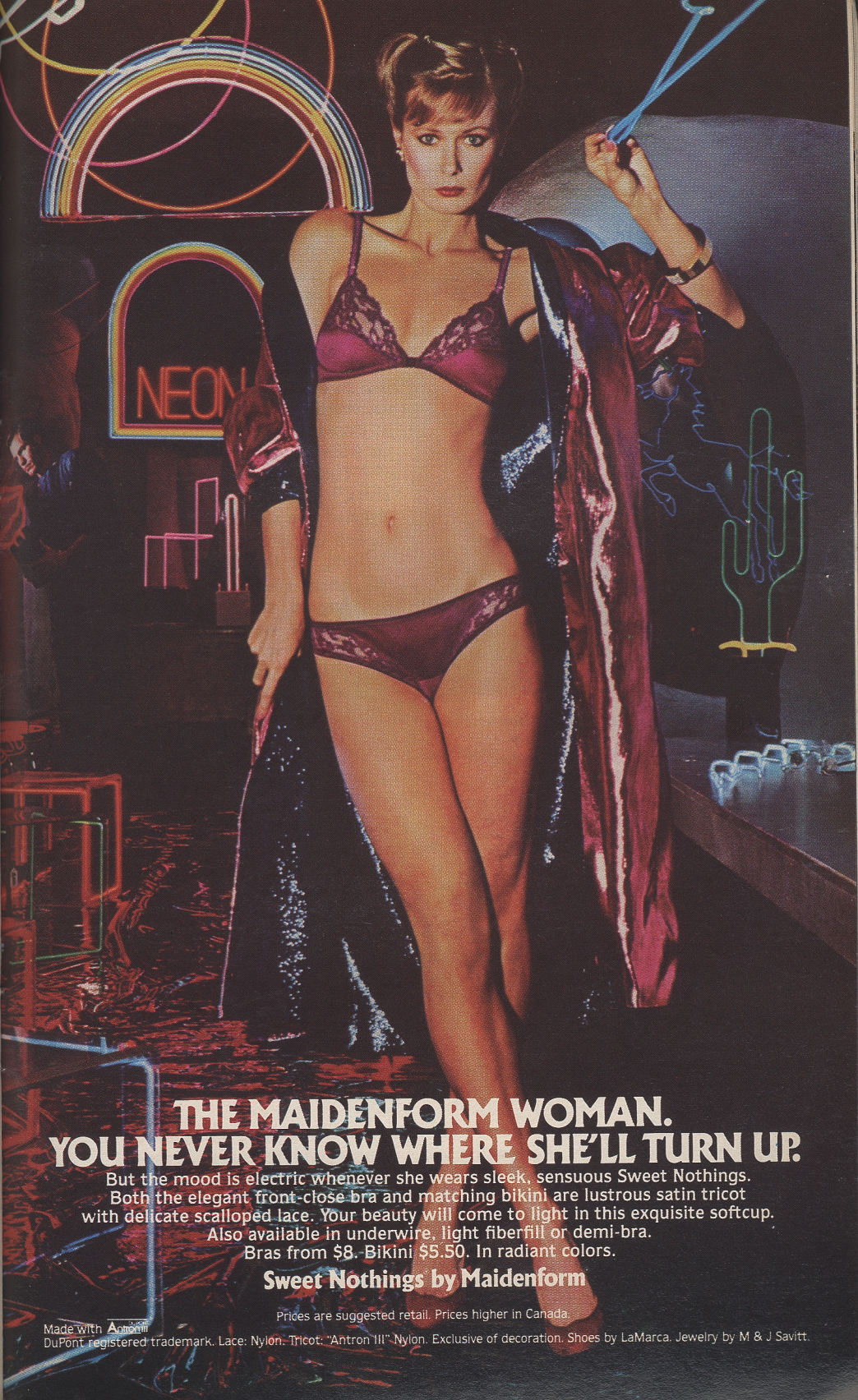
But don't stop there. If the budget permits and the heart is willing, why not go all the way with something ultra-glamorous for evening by Halston. It can be a slinky, body clinging dress that is draped to leave no body curve covered. It's in chiffon-weight jersey and it can have a conservative scooped neckline, one covered shoulder, a partially-bared midriff or a strapless top. Now, that should cheer you up.

If the slithery jersey doesn't seem to fit the bill, how about a lacy beaded dress, sparkling by itself, but even more so under a chandelier?

If an entire beaded dress seems too extravagant, why then you can take it in parts: a sparkling wrapped jacket over silk pants, a longer beaded tunic over a shiny satin skirt. Never mind the price tag. Just imagine how practical it all is. When the holiday parties begin, you'll be set for any kind of gala evening, including a small dinner at home. And you don't have to keep the two parts in tandem. That wrapped jacket will go with other skirts, the tunic with pants.

And even when the party season ends, you won't have to pack them away. Glitter like that goes on forever.

But we're not talking practically now. We're being frivolous. After all, our spirits need some lifting. That's one function of fashion. It doesn't simply exist to keep our bodies covered. □



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SPOTLIGHT ON HELEN GALLAND

BACHRACH

Helen Galland, President of Bonwit Teller

The time was 1950, when retailing, like publishing, provided a job haven for women until they retired to domesticity. Helen Galland, millinery buyer for Bonwit Teller's Fifth Avenue store, was engaged to an attorney and was getting ready to move to his apartment on Central Park South.

"I had to sort of convince my future husband that I would like to continue working after we were married," she remembers. "It was a bit unusual at that time. He said, 'As long as it doesn't interfere with our marriage.' So I made sure I was not going to let it interfere, because I very much wanted to continue to work."

Thirty years later, Helen Galland became president and chief executive officer of Bonwit Teller. While it shouldn't surprise anyone that a talented, experienced person rose to the top, the novelty of her achievement is reflected in her store biography, which includes a page-one explanation of how she managed to combine home and career. (She had excellent help with her three children, it says, and set up a mini-playground for them on her apartment's wraparound terrace.)

Ms. Galland, a small, lovely woman with silvery cropped hair, has to shoo away half a dozen aides to make time for a conversation about her life and work. Her cream-colored office is adorned with violets, and it seems appropriate to find her at work there attired in a violet-purple jacketed dress. A favorite topic, naturally, is Bonwit's seven-month-old flagship violet at 4 East 57th Street.

"That store has been the light of our lives," she exclaims. "From the day it opened, we started to exceed sales projections" (reported by the *Times* to be $20 million for the first year). "At the very beginning I told our people, 'The curtain is going up, and we get only one crack at this. How we are perceived when the store opens is what we're going to have to live with.' It opened just the way I hoped it would."

The new Bonwit's is a combination of four old buildings and two new ones, with interiors designed by Norwood Oliver in soft colors and soft textures. There is no men's department now; the selling space is arranged in boutique fashion to make the most of 42,000 square feet.

The president of this and 12 other Bonwit Teller stores (the newest: Bal Harbour; coming in 1983: Palm Desert) grew up in Brooklyn and Washington Heights, the only child of an auctioneer and a homemaker. She worked as a clerk in a neighborhood hat shop during high school and held other jobs to earn spending money while attending Hunter College.

"Once I started to work, I threw myself into whatever it was that I was doing," she says. "I was ambitious, and I related to the work ethic. I just knew I wouldn't be comfortable being at home—I *still* don't know how to cook, which is terrible!

"It wasn't that I had mapped out a career path for myself," she adds. "I really didn't think that way. I just thoroughly enjoyed the job at hand, put myself into it completely and was fortunate enough to be promoted because of that." ⟶

by Kathy Henderson

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BY DALTON

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"Our people needed someone to say, 'We're special. We are Bonwit Teller.'"

Her first promotion—to chainwide millinery buyer—came at the hands of a formidable Bonwit president, Walter Hoving. "She's a very capable person," says Mr. Hoving, now retired from the presidency of Tiffany's. "She knows what the store should stand for. She's going to do well if they leave her alone."

Each subsequent promotion, all the way to senior vice president and general merchandise manager, was bestowed by a different boss. "There were seven presidents during my time at Bonwit's," Ms. Galland comments, "and although each was very different, I was lucky enough to have a rapport with all of them." She was widowed during this busy time and later met and married Frederick Loewus, a widower and father of two, now president and owner of Ronay Handbags.

Sensing turmoil within Bonwit's owner, Genesco Inc., Ms. Galland left the company in 1975 to become president of a home furnishings division of Wamsutta. The Fifth Avenue store was torn down while she was away, its familiar limestone facade and lovely Art Deco bas-relief sculptures destroyed to make way for the Trump Tower.

"When I walked down 56th Street one day and saw that hole in the ground, the tears really came to my eyes," she recalls. "It broke my heart. So much of my life had been spent with the store that it never stopped being a part of me."

She returned in early 1980 at the request of the chain's new owners, Allied Stores Corporation.

It's been a hectic but satisfying year for Helen Galland. "My whole career has been one of upward mobility, but it didn't happen all at once," she remarks. "I was in each job for rather a long time. Young people today are in a big hurry. Some companies accommodate to that, and I think that's a big mistake. So many wonderful careers are nipped in the bud simply because of lack of preparation. There are no shortcuts. You've gotta pay your dues." □

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ON A PERSONAL BIAS by Bernice Peck

GILT-COMPLEX: My friend Margo, along with being excessively rich, is Miss Itsy-Poo of high fashion. I mention this because she and I often argue the subject, such as the current binge of precious metal, mostly Gold, so noticeable in fashion since summer.

"Gold is *good*," proclaimed Margo. "And even though it has already been taken up by Everyone, I'll continue to buy it. A lot. Especially gold combined with leather. Leather doubles the Fashion Statement." (Well, that's the way Margo talks.)

Margo already has Yves Saint Laurent's gold leather skirt ($700), several pairs of Anne Klein suede pants (ungilded) at $1,000 a shot. And complete rigs of leather or suede or gold lamé by Bill Blass, Calvin Klein and others whose tags can zoom into the several thousands. Margo simply *adores* Nancy Reagan for starting up the whole affluent look.

Probably the most original combo of gold-with-leather was the Fashion Freak at Studio 54's gala reopening. His own very bare hide was completely covered in gold—gold paint that is. It takes all kinds, doesn't it?

All I know is, there is leather everywhere. And gold galore, with enough lamé around to pave the sidewalks of New York. And, Mayor Koch, cutie, they could certainly use some dressing up.

YOUTHY, YUMMY AND GLEAMY: All the gilding going on in clothes has aroused the beauty-makers to stir the golden color of money into their choicest face fixings. (Also bronze, copper or silver. Because, gleam and glow, the big shimmer is really on.)

Take Lancôme, for instance. That very very chic house is out just this minute with a complete palette of gold (some silver too) to dress faces something gorgeous for holiday parties. It's softly glimmery, mixed in with their radiant colors—or to use as a separate gilder—for everywhere —eyes, nails, cheeks, lips. Looks romantic, gives a face a kind of moonbeam fairy tale fragility, like maybe Cinderella at the ball where she nailed the Prince.

Ask the Lancôme consultant at the counter to show you their Maquifinish powder in Barely Pink — another sweet fantasy — this one for complexion perfecting. Which it does.

REAL perfume nuts, like me, are prone to rhapsodize when describing a new brew. This time, though, I'd feel justified. For its maker, Pierre Balmain, is the designer who made the most treasurable evening dress I've ever owned. Years ago it cost a fortune and, yes, I still feel wonderful in it.

Anyway, next time I wear it, it can be with his new perfume, *Ivoire de Balmain.* This, too, I consider the essence of luxury and (subtle) allure. So what's in Ivoire? Many of the same expensive ingredients available to any first-class perfumer—but here, it's the *design,* the balance, that makes Ivoire so especially desirable to me.

Balmain himself says "Elegance is made of luxurious simplicity." Elegance is never inexpensive, is it? So $150 for an ounce of Ivoire isn't too much. At Saks Fifth Avenue.

HOME SWEET HOME: You might say that the most attractive new "house-furnishing" is the redolence Estée Lauder builds into her Fragrance for the Home Collection. This, all manner of scent-giving accessories (plus a million ideas for ways to use them). Done in four of her most cherished fragrances (Youth-Dew, Aliage, Cinnabar and White Linen). Each, as you know, is delicious in quite a different personality. There are room sprays, sachet papers, drawer-sprays, candles, potpourris, even a "luxury cold water wash" to finish off your favorite finery.

Environmental fragrance has really caught on—everybody wants it drifting through the house or apartment or loft. And since all these charmers are packeted in typical Estée rich style (at $6 to $35), there's Christmas for the savviest people on your list. □

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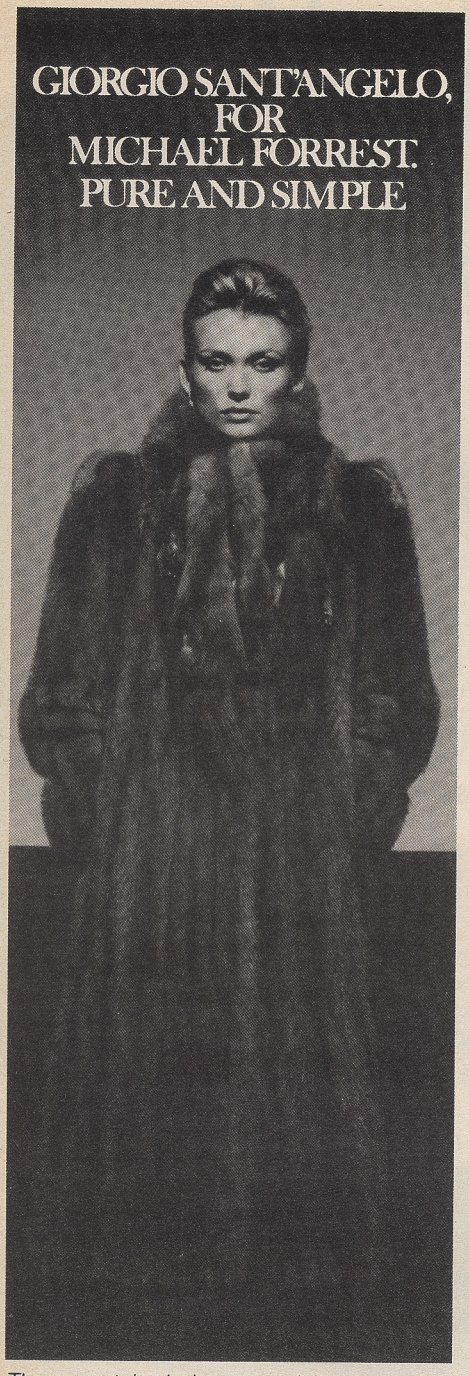

The unmatched elegance of full length Natural Golden Baum Marten is subtly accented by a matching scarf and set off by gently puffed shoulders. Crafted by Michael Forrest, as only he can.
Michael Forrest Inc. 333 7th Ave., N.Y.C.

SHOW SHOPPER

by Michael Crosby/John Quinn

Jesse Zimmer has been buying hosiery and gloves for B'way shows for over a decade.

She has been working on Broadway at the same job for 51 years. The first show she worked on — she doesn't remember its name — starred a song and dance man named Bob Hope. Right now she is represented by *Annie, 42nd Street, Evita, Barnum* and *Amadeus*. She also does the circus. Her name is Jesse Zimmer, but everybody knows her as Jesse the Shopper. Her job is buying hosiery and gloves, and she is, and always has been, the only one of her kind.

"My husband was a customer's man on Wall Street," she says, "and when the crash came in '29, he lost his job and we lost our money. A friend in the hosiery business said, 'Why don't you take hosiery around to your friends?' I did that for awhile, and then someone told me that the wardrobe people on Broadway were not satisfied with the stockings they were getting from I. Miller. I took some stockings to a theatre manager named Ben Boyer, and he got me started. It's been non-stop ever since. If I have a day or two where I don't go downtown I feel like jumping out the window. I can't sit around and play cards like the other women I know.

"The business has changed somewhat

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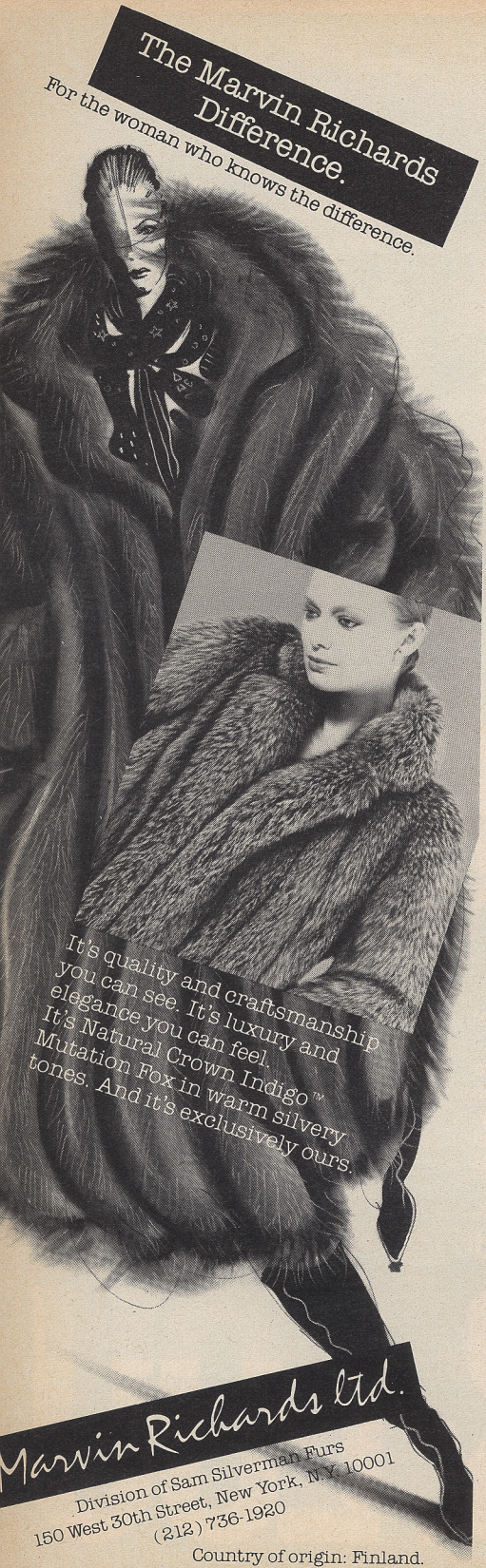

"*In* Evita *they don't want tights, they want stockings with garter belts.*"

over the years. Stockings went out 15 or 16 years ago. Now everybody wants waist-high tights. Shopping for tights sounds simple, but it isn't. I get precise measurements and color requirements from the wardrobe people, and then I go over to Danskin on Forty Second Street. They usually have the tights I want, but almost never in the right color. So I have to take them to the dyer at Thirty Sixth and Fifth. In *Amadeus* and one or two other shows there are some extra large actors who can't wear regular tights, so I go to a place on Twenty First Street and have tights made for them. I also spend a lot of time on Orchard Street looking for special stuff, like knee highs for the kids in *Annie*."

The special requirements go on and on. "Elizabeth Taylor and Maureen Stapleton wear only Hanes tights, which must be bought at Saks Fifth Avenue. In *Evita* they don't want tights, they want stockings with garter belts. Some designers want tights with seams down the back so they'll look like stockings, and quite a few shows today require gloves. I have a man who can make me any kind of glove—plain white gloves, gloves without fingers, lace gloves, opera gloves, gauntlets, gloves with buttons and buttonholes.

"The wardrobe people like me because they know I can get them what they want right away. If you call me tonight I'll have it for you tomorrow. That's important because in a show like *42nd Street* a dancer can go through a pair of tights in a night. I'm on the go all day, every day, and I never know what the next day is going to be."

Unique in the history of Broadway, Jesse the Shopper is the professional's professional, but she never gets to see the full fruits of her labor. "I haven't been to a show for five years," she says. "I have the interest, but I don't have the money, and nobody is giving away tickets."

Jesse has been backstage at *Amadeus* many times, but she has no idea who John Wood is. No matter. It's the work that counts for her, not the glamour. □

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JOYFUL JEWELRY

by Barbara Kling

One of the newest interpretations of color in fine jewelry comes from the Missonis, who are producing necklaces and earrings with the same intricacy of color and shading developed in their fine knitwear. Each Missoni piece is of 18-carat gold mixed with varigated shapes of jasper, onyx, lapis and hand-painted Venetian glass beads. Each comes in its own Missoni pouch, colorfully patterned and signed by the house. Prices range from $900 for a single earring to over $5,000 for a necklace. At Bloomingdale's fine jewelry department.

* * *

At FORTUNOFF (Fifth Ave. and 53rd), where jewelry can be found to accommodate any pocketbook, color runs rampant. For example, there's the gold chain with brilliant green enamel and pearl stations shown here. From this slender chain is suspended a Victorian-inspired pendant vividly enameled in blue, red and green and adorned with a combination of sapphires and pearls. It's a perfect mix with any family heirlooms already in the jewel box. $3,800.

* * *

Also on Fifth and 53rd is KING FOOK. Here jade reigns supreme in both traditional green and also such unexpected colors as lavender, russet and yellow. There are necklaces, bangles, earrings and

pins in all jade colorations and at prices from $40 for the simplest earbobs to $60,000 for a ring set of Imperial Jade rimmed with diamonds.

* * *

At BULGARI, where color is a signature, bauble fanciers can find a choker of blue topaz sliced like a lemon and mixed with diamonds ($250,000). Or, if your preference is sapphires, Bulgari mixes these stones in their many colorations with diamond baguettes, crystal and gold for a jeweled collier at $55,000.

Colored beads are another Bulgari conceit, combined with diamonds, crystals and pearls in necklaces centered with medallions of carved carnelian or sapphire. And fingers too can sparkle with color. Bulgari has a selection of seal rings with colorful carved stones or coins inset in gold as well as bands of gold set with such semi-precious gems as green or pink tourmaline, amethyst and topaz.

* * *

A new approach to jewel colorations has just debuted at H. STERN (Fifth and 51st) where there's a wide selection of designs featuring Ammonite, a newly discoverd gemstone exclusive with this jeweler. Multi-colored and sometimes two-faced, it has been effectively presented in a series of geometric motifs, set in gold and etched with diamonds. This very contemporary look can be had for $1400 to $3500. And for those who prefer designs to their own specifications, H. Stern will happily provide the services of an in-house designer at no extra charge.

* * *

Antique jewelry buffs will have a field day this year since more and more fine jewelers are offering total collections of 18th through early 20th century heirlooms. Typical is the Vintage Collection, recently set up at CARTIER (Fifth and 52nd). This includes an assortment of bracelets, pendants, rings, earrings, cufflinks, stud sets, pins and brooches. Each item is expressive of the period in which it was made. Available for as little as $600 are lockets of gold with colorful enameling or set with stones, barpins reminiscent of the 1920's, and brooches in intricate Victorian motifs, as well as Art Nouveau and Art Deco designs. □

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HOME FURNISHINGS

The trend is toward lasting elegance— what is selling today is the best money can buy

The home furnishings industry just like the fashion industry is showing a renewed interest in high quality classic design. The state of the economy no longer makes it feasible for us to buy either clothes or furniture with the attitude that whatever doesn't work can be instantly replaced Planned obsolescence is a phrase that has become obsolete.

In home furnishings the trend is toward lasting elegance. What is selling these days is the best money can buy—the best sofas, chairs and tables; the best upholstery, glazed walls, rugs and fabrics. Any of these purchases, so say the interior decorators, is really an investment. After all, a reproduction of a Queen Anne highboy that costs $2000 today will last 300 years, triple its value, and become tomorrow's family heirloom.

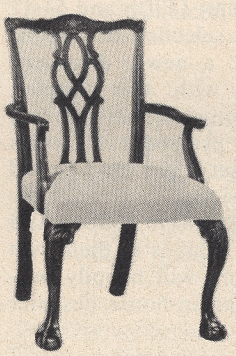
TRENDS FOR THE ELEGANT EIGHTIES

• Remember awhile back when bare windows and high tech were chic? Well that look is now passé. Draperies and upholstered furniture are back in the most sumptuous fabrics imaginable — woven brocades, liseres and tapestries (to name but a few). Many now utilize man-made fibers which make it possible to have the look of luxury along with greater strength and durability.

• Also popular are the fresh cotton prints (untreated or glazed to produce glistening chintzes). They are not only being used on furniture, windows and beds, but on walls and shirred ceilings where they hide a multitude of sins and often make messy replastering or rebuilding unnecessary.

• Vertical and horizontal blinds in hundreds of decorator colors work in tandem with draperies. They protect the fabric from fading and also help keep your home cooler in summer, warmer in winter.

• Elegance need not be expensive. These days large textile and sheet houses are commissioning Seventh Avenue's top fashion designers to do bed linens, towels and upholstery fabrics. These products can be purchased over the counter at most fine stores and they present a chance to be in on the luxury trip at an affordable price.



• In making big purchases — sofas, rugs, etc.—the traditional is now au courant. Whether a chair was built by a Connecticut craftsman in 1781 or manufactured in a North Carolina factory in 1981, the most important reason to select it is the lasting qualtiy of its design.

• The same is true of rugs, which is why so many people are sinking into an authentic Aubusson, Savonnerie or Oriental; or a sumptuous copy duplicated by new and sophisticated technological processes.

• A word of advice: if you are a little unsure of your own good taste, call the American Society of Interior Designers (ASID) and they will refer you to a decorator with an experienced eye. All good furniture stores have designer departments staffed by capable professionals. Their service, by the way, costs you nothing if your purchase is substantial enough. □

by Henry A. Masemer

PHOTOS COURTESY OF KINDEL

From the Marimekko Collection of bedroom fashions. "Evening," "Meadow" and "Comb Stripe" coordinating sheets and pillowcases in **Fortrel**® polyester/cotton no-iron percale. Comforters, comforter covers, pillows and shams in matching patterns. At the best stores. © 1981 Dan River Home Furnishing Products Division, N.Y. 10018.

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HOT TICKETS

Stunning natural Russian wolverine in ¾ length designed by Ben Kahn.

French-dyed degradé *shadow fox jacket from Marvin Richards Ltd.*

Butterfly cape of Emba Lutetia and Azurene mink by Giancarlo Ripa for Goldin-Feldman.

Gray chinchilla full-length cape with detachable capelet by the Christie Brothers.

They sailed away, for a year and a day,
To the land where the Bong-tree grows... — *Edward Lear*

From the Florence Eiseman Cruisewear collection.
Available at Bergdorf Goodman and other fine stores.*

*Available mid-November.

A beautiful 16 x 20 poster of the above thought and illustration is available for $1.00 from Florence Eiseman, 301 N. Water St., Milwaukee, WI 53202.

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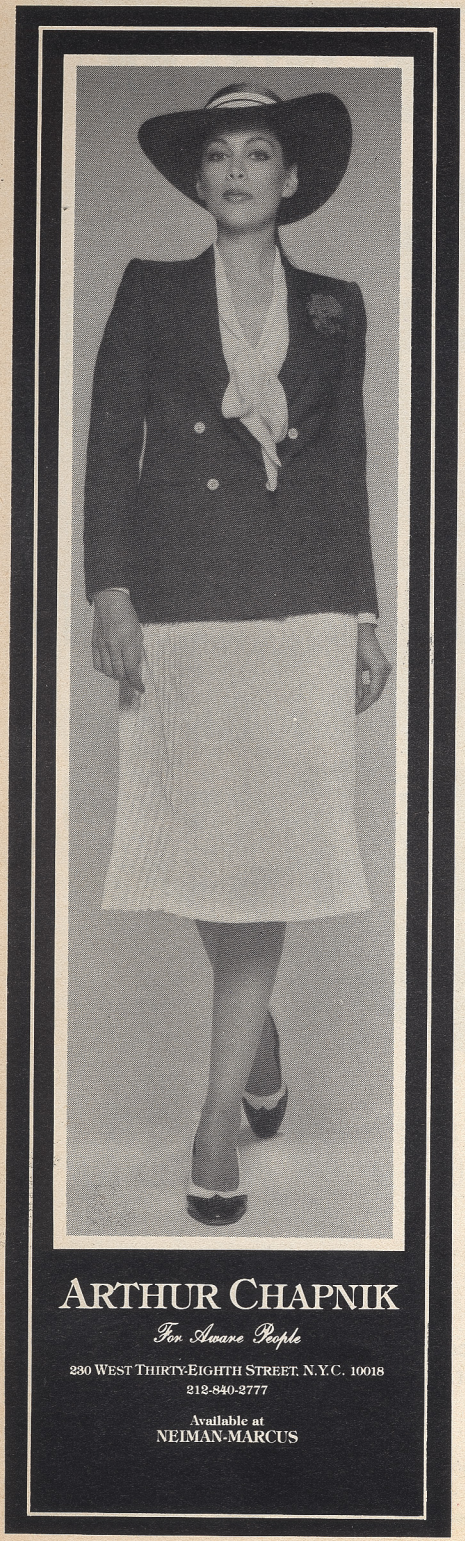


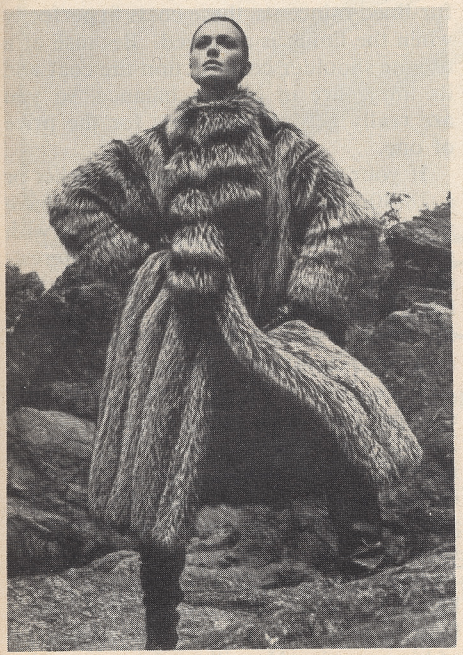
HOT TICKETS

Lambskin shearling jacket by Peter Hatsi-Androu for Samuel Robert Fall Collection.

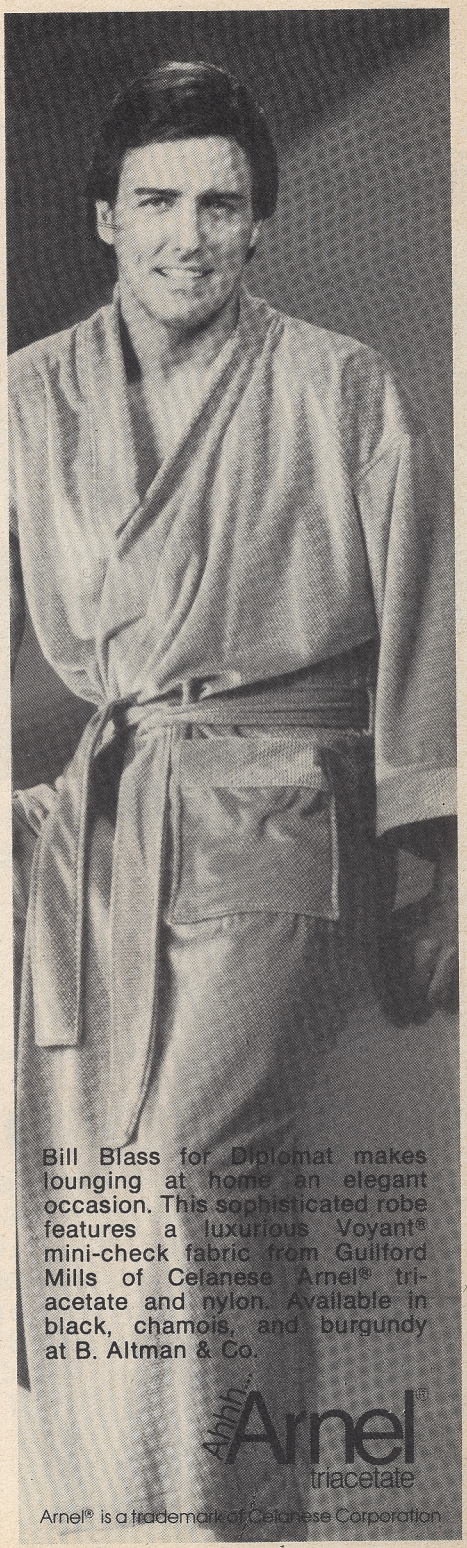
Full-length shearling coat with deep, sheared shawl collar by Sawyer of Napa.

This season's fabulous furs

Gilded python cardigan with golden Russian sable sleeves by Bill Blass for Mohl Furs.



Natural silver fox coat with detachable cross-cut scarf by HBA Fur Corp.



FUR FUTURES

Some advice on how you can recycle your worn-out fur coat

Norman J. Lawrence, the legendary Lawrence of London, has a wonderful rejuvenation plan for your aging fur.

Mr. Lawrence, whose fur-lined silk and Ultrasuede raincoats are indispensable to many international travelers, works miracles in lining new coats and jackets with retired coats, fur jackets, and even those limp old stoles. If you have the right ingredients, he knows the best way to use them.

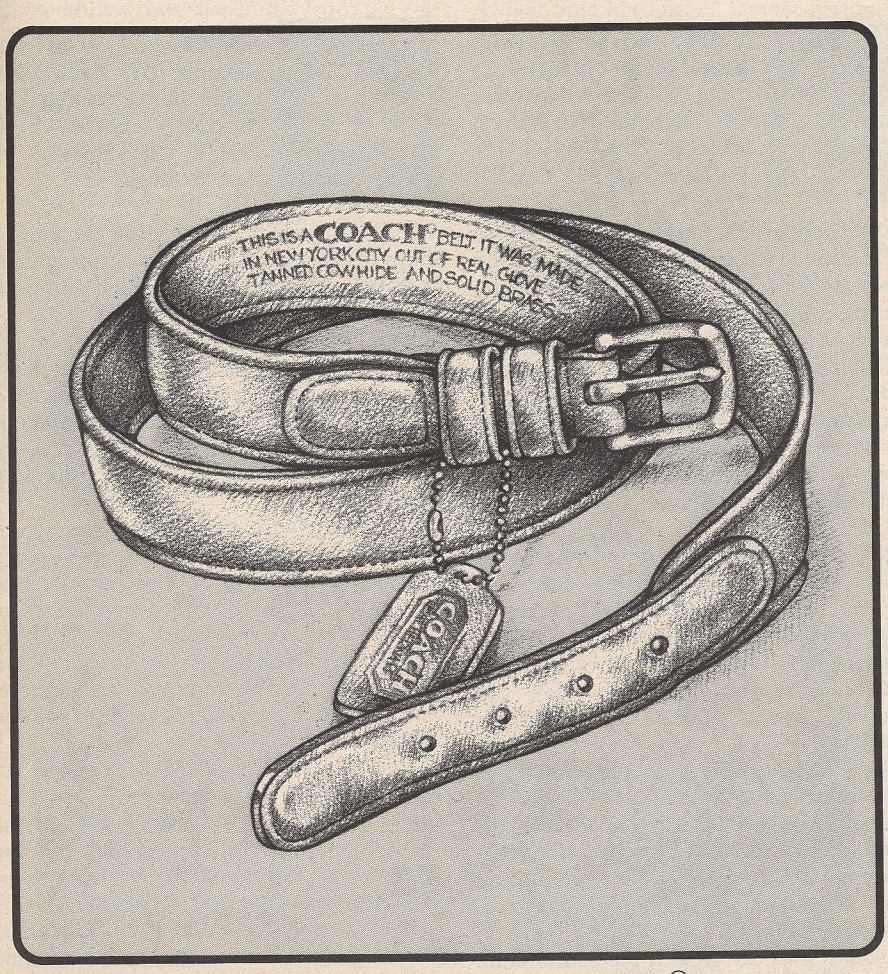
Suppose you have a 34-30-inch jacket, or a 40-inch double stole, Mr. Lawrence can produce the popular 7/8 coat in silk or Ultrasuede, the reigning favorites, or any other fabric of your choice. He has the largest fabric library in the country to choose from. With the addition of pants or a skirt, it becomes a stunning costume.

All the linings can be either detachable or permanent. Unlike many detachable fur-lined raincoats, these coats fit perfectly when the lining is removed. Because of a unique shoulder construction the coat and its lining are in perfect balance, so you are really getting two coats for the price of one.

If your old fur is a hip-length jacket or a 28-30-inch double stole, you can have a chic 30-inch walking jacket to go with pants or a skirt. One of the most interesting coats in the made-to-order collection has a fur collar with the fur spilling down the front in a fur-lined effect, and all you need is a 28-30-inch stole.

Since Nancy Reagan announced that she had just lined her raincoat with her 25-year-old mink, Mr. Lawrence has been inundated with inquiries from owners of vintage minks. No problem; he is an expert in this and his linings even include the sleeves.

Although Norman J. Lawrence, Inc. is located at 417 Fifth Avenue, you don't have to go to New York to take advantage of his expertise. He will send you an order form to fill out with your measurements which you can return with your fur.



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CELEBRITY CHOICE

Emily Richard (who plays Kate Nickleby in "The Life and Adventures of Nicholas Nickleby") chooses DAVID COPPERFIELD, 322 Lex.

David Copperfield, which calls itself a Dickens of a restaurant, serves up the solid atmosphere of a traditional London pub, offering jolly good British food geared to American palates.

The menu boasts such hearty staples as Steak & Kidney Pie, Fish & Chips, London Broil, and a fetching English Trifle for dessert. Surprising New York style choices, like Marinated Herring in Sour Cream and Fresh Cheese Cake co-exist, and it's fun.

A snug bar leads to a dining room with Dickens novels, mellow prints and even the royal coat of arms. Brian Williams, the hospitable, Liverpool-born host, smiles, "Please, no Dickens seminars or *Nicholas Nickleby* dissertations. Just enjoy our food and drink. And don't forget our shows!"

David Copperfield has built up a loyal and enthusiastic following with several entertainment extras. Lennie Metcalfe, a longtime favorite, sings requests from customers, as well as delivering an astonishing array of ditties, patter songs and even Billy Joel numbers.

The very special treat is the Music Hall. These shows, scheduled on the first Saturday of every month, offer authentic presentations that capture the flavor of a form of show business which is scarce today, even in Great Britain. A cast of English and American performers trot out a gleeful evening which can be, by turns, sentimental, nostalgic and a bit risqué. Elaborate costumes, sing-a-longs and camaraderie have made these evenings a must for tourists and Yanks alike.

David Copperfield is open daily from 11:30 AM to 1 AM. Sats. 5 AM to 1 AM for dinner. Prime Ribs of Beef Special at $7.50. Sun. brunch at noon, $3.95. Dinner entrees range from $4.50 to $13.75. Credit cards accepted. 684-8227.

Jean-Pierre Aumont (who stars as Dr. Paul Marchand in "A Talent For Murder") chooses THE FOUR SEASONS, 99 East 52nd St.

The Four Seasons has survived the vicissitudes of change, to re-emerge triumphantly as one of the world's premier landmark restaurants.

Now that it is being guided by the expertise of Tom Margittai and Paul Kovi (co-owners and each a recognized food authority) this architectural showplace is back in the business of serving creative international cuisine — at corresponding prices.

Surprisingly, its varied menus are scrupulously limited as to choices; thus ensuring unsurpassed quality of preparation and freshness of each and every creation. "There are no specialties here," smiles Margittai. "Every dish is, in essence, a specialty of the house and to recommend one in particular would be a disservice to all the others."

Dining at the Four Seasons is more than an experience; it's a matchless event. Its famed theme: On the precise date of the change of seasons, the menu is also changed, complemented by plantings, graphics and table appointments.

The restaurant's vastness and awesome height have welcomed the patina of time during its 22-year existence. Located in the Seagram Building, its extraordinary architecture by the innovative Philip Johnson seems even more breathtakingly contemporary in today's cramped world of economical dining spaces.

Now-classic chairs were designed by Mies van der Rohe, and the stunning Picasso is still proudly on display.

There are two public dining rooms: The spectacular, tranquil Pool Room, at the center of which is a patrician 20-foot-by 20-foot oasis of white Italian marble, capped with clear, serenely bubbling water; and the Bar Room. While the decor here is less formal, the abstract sculpture by Richard Lippold, comprising 2,728 gold-

New at Four Seasons: after-theatre dessert from 10:30 to 12

dipped brass rods suspended from the ceiling, imposes an aura of special elegance.

As befits a restaurant of this magnitude and stature, there are, not one, but two wine cellars. The treasure trove in the basement houses the principal stock of over 30,000 bottles!

Our readers will be interested in the complete prix fixe Pre Theatre Dinner (5 PM to 6:30 PM) or the After Theatre Supper (10:00 PM to 11:30 PM)—a New York tradition. Featured on the special menu at $26.50 are such choices as Stuffed Baby Pheasant, and Crisped Shrimp with Mustard fruits.

All other menus are à la carte. Pool Room luncheon selections include Lobster Fricassee with Shallots and Bourbon, or Dover Sole Meuniere. Dinner recommendations are Escalope of Veal with Ginger, Breast of Pheasant with Glazed Apples, and Autumn Salads as a main course.

The more casual Bar Room offers such lunch fare as Veal Kidneys with Bearnaise ($1 cover). For dinner (no cover) try Wiener Schnitzel with Cucumber Salad. The Bar Room has added a popular after-theatre dessert service from 10:30 PM to midnight, with optional cheese tray and seasonal fruits, from $5 to $6.50.

The Four Seasons is open daily exc. Sun. Pool Room lunch from noon to 2:30 PM Mon. to Fri., $2 cover. Dinner 5 PM to 11:30 PM Mon. to Sat. $2.75 cover. Entrees range from $22.50 to $38. Credit cards. Reservations necessary. 754-9494.

LITERARY MANAGERS

They read scripts and help select plays for production

In theatrical circles, producers, angels, agents, directors and actors fight an ever-escalating war of egos, big bucks, glamour and fame. Behind the scenes bent over a table reading a manuscript sits the literary manager who may wield as much power as the others.

The literary manager pores over the thousands of scripts reaching non-pofit theatres, and with the artistic director, determines which plays will be produced or rejected. For a literary manager to influence which plays go on the boards, and which do not, spells power.

Anne Cattaneo, Phoenix Theatre's literary manager, calls the members of her profession "the conscience of the theatre," noting that Phoenix employs fourteen people on the business side, and two on the artistic front.

Ten years ago only about three full-time literary managers operated in American theatres, but with so many artistic directors concentrating on budgets, subscriptions and grants, over one hundred literary managers work out of the United States's approximately three hundred sustaining theatres.

Lately, literary managers are being deluged with scripts. In Hollywood the out-of-work actor writes a screenplay; in New York City and elsewhere the businessman, the housewife, the actor scribes a play.

Most literary managers refer to these unsolicited manuscripts as "the pile." At the Public Theater, David Rabe, the award winning playwright of *Streamers, Sticks and Bones* and *The Basic Training of Pavlo Hummel,* was discovered from the pile. Because of the overflow of manuscripts, reaching 4,000 one year at The Public, no more unsolicited plays will be read there. "You'd need a federal agency to handle these scripts," explains Gail Merrifield, the Public's play developer.

* * *

Anne Cattaneo has served as the Phoenix Theatre's literary manager for five years, reading scripts, selecting plays in conjunction with Steven Robman, the artistic director, and working with the playwright through the rehearsal period. In some cases, Cattaneo will guide the dramatist through the rewriting like Maxwell Perkins honing Ernest Hemingway's prose.

MARTHA SWOPE

Anne Cattaneo of the Phoenix Theatre

How does Cattaneo decide which of the 1,000 or more scripts are deserving of a production? Describing what makes a play original or producible is tantamount to explaining why you love someone—the words fall short, but Cattaneo searches for "an intensity, an originality, something that jumps off the page, something that's burning them up and is written with blood."

Exemplifying her words, she points to the theatricality and forcefulness of Marsha Norman's *Getting Out,* or the vitality of Ron Hutchinson's *Says I, Says He* or the bite of Wendy Wasserstein's *Uncommon Women and Other Things.*

Like many other literary managers, Cattaneo studied at the Yale Drama School, and then wondered how she could apply for the job of literary manager of The Phoenix Theatre, a position that did

by Gary M. Stern

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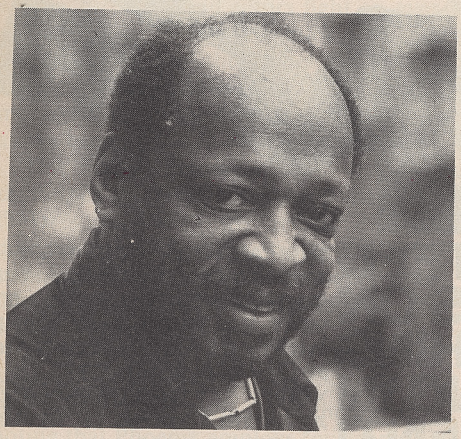
not exist. Nonetheless, she applied and received the job. Her advice to future literary managers includes starting as an assistant director, beginning at a small theatre, reading scripts, and carving out a place for yourself.

* * *



Steve Carter, Negro Ensemble Company

Carving out a position is exactly what Steve Carter did in 1969, one year after the Negro Ensemble Company began. While working at a job at Talon, the zipper company, and approaching his fortieth birthday, Carter vowed not to spend the rest of his life working the nine-to-five route. Having written several plays, Carter heard through friends about N.E.C. and started volunteering his time there.

When unsolicited manuscripts began inundating the office, Carter asked Douglas Turner Ward, the artistic director, if he could read some plays. Ward agreed. After a couple of years of reading scripts, Carter was appointed full-time literary manager.

Carter contends that being a playwright aided him in his literary manager duties. He knows the pitfalls that dramatists fall into and recognizes the structural problems of a play.

Although Steve Carter's own plays like *Eden* have been warmly received by critics, Carter realizes that all young playwrights are up against staggering odds. His advice: "If you're a white playwright, keep struggling as much as possible. And if you're a black playwright, struggle that much harder."

After a dozen years at N.E.C. as playwright, literary manager, costume and set designer, ticket-taker, whatever job that needed to be done, Carter is recharging himself by heading to Chicago to become playwright-in-residence and literary manager at Victory Gardens, a new playwright's theatre in the second city.

* * *

The Public Theater, which originally produced *A Chorus Line* and *That Championship Season,* specializes in presenting new plays although in many ways it has broadened its scope, exploring cable television, branching into multi-media performances, producing dance concerts and poetry readings. Original and inventive art, in any shape or form, interests The Public.

Because of that diversity, Gail Merrifield, director of The Public's play department, refers to herself and Lynn Holst, literary manager, and Robert Blacker, an associate, as "talent scouts" who spend as much time looking for directors and performers as manuscripts.

Playwrights find a home at The Public. David Rabe, Liz Swados, Thomas Babe and others constitute a network of artists involved with The Public. "Theatre is a family," says Merrifield. "It's a substitute family." Although she is quick to add that "we're not a closed family" and are always looking for new artists to enter the fold.

Merrifield, Holst and Blacker look for a strong sense of language in a new play. Holst calls it a "visceral response" which will determine whether or not the play will work for her, while Merrifield seeks a "strong sense of an author's passionate impulses" and Blacker adds that there's "an elusive quality to what makes a play."

* * *

At the Circle Repertory Company Rod Marriott is a very busy man. He is responsible for the reading of the 2,000 scripts received (half unsolicited), selecting the six plays for the main stage and eight plays in progress, arranging forty workshop productions, and with Rob Meiksins, his assistant, continuing one-on-one relationships with the 50 playwrights in Circle's Lab. In addition to all that he directed the Circle's first production *Threads* by Jonathan Bolt.

Marriott compares the Circle Rep to the Group Theatre calling it a "company

JUNE DELAIRRE

Rod Marriott, Circle Repertory

of playwrights. This is their home. Almost everything we see first." Lanford Wilson, Milan Stitt (Marriott's predecessor as literary manager who recommended him), Sybille Pearson, whose play *Sally and Marsha* received plaudits at Yale Theatre, Patrick Meyers, John Bishop, Bill C. Davis and others are playwrights associated with Circle Rep.

Although Circle Rep has become known for a certain style of plays, what Marriott calls "lyric naturalism" as in Lanford Wilson's Talley's plays, the Circle's scope goes beyond any simple description. When reading a play, Marriott asks himself these questions: "Do I believe it? Is it emotionally true? Do I want something to happen? Is it organic?"

* * *

If Andre Bishop, the literary manager of Playwrights Horizons, conferred with the artistic director, he'd be talking to himself since he serves both capacities.

How did Bishop start his skyrocketing rise to head Playwrights Horizons? "I walked in the doors seven years ago having been an actor. I was looking for something to do. I noticed thousands of scripts lying in a room with nobody reading them. Could I possibly write a reader's report? I asked." Soon after, Bob Moss, then Playwrights Horizons' director/producer, named Bishop literary manager, and so his ascension began.

After a decade, Playwrights Horizons' sensibility is emerging. Bishop defines these plays as tending to be "urban, iconoclastic, idiosyncratic, comic and satirical. It's very New York City writing, very personal." Plays originating at P.H. include Innaurato's *Gemini,* James Lapine's *Table Setting,* and William Finn's musical *March of the Falsettos,* which recently moved to a larger theatre from P.H.

Andre Bishop is not only a literary manager; he's Metro-Goldwyn-Mayer wrapped into one at Playwrights Horizons.

* * *

Having been literary manager at the Folger Theatre in Washington, Jonathan Alper moved to the Manhattan Theatre Club as literary manager and recently celebrated his first anniversary there. His background as a director helps him in his literary manager's duties. "My approach is pragmatic," Alper declares.

Most non-profit theatres produce five or six main productions, but M.T.C. performs ten to twelve productions. "Things get frantic here," says Alper since two plays will be done simultaneously.

While most non-profit theatres plan their schedules at least a year in advance, Lynne Meadow, the artistic director, and Alper will plan a calendar about two months in advance "in order to keep the networks open." Last December, for example, Alper discovered Brian Friel's *Translations* and by spring M.T.C. was rehearsing it.

M.T.C. tends to produce playwrights (e.g. Stephen Poliakoff, the English playwright; Athol Fugard, the South African) who are not really political but have "a political context." New American plays like *Crimes of the Heart* and *Mass Appeal,* which have moved to Broadway, opened in New York City at M.T.C.

Alper spends at least two hours of his day reading plays in his office, scouring *Variety* and *Time-Out,* an English publication, for notification of any new play that sounds right for M.T.C.

* * *

Occasionally, literary managers in the non-profit theatre of New York City may fight over producing a script, but mostly a friendly relationship prevails. Monthly, these literary managers meet on Theatre Row for lunch to trade scripts, discuss their trade, exchange news on new plays. Literary managers all have similar goals: producing quality drama in New York City's non-commercial theatre. □

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THE FIDDLER—135 W. 50th ST. (Bet. 6 & 7) Most beautiful Deli/Rest. in N.Y.C. Finest Corn Beef and Pastrami. Heart of Thea. Dist. Liquor facilities. Op. Mon-Sat. Pre & aft. thea. til Midnight. Sun. til 8 P.M. 581-7882. Cr. Cds.

DELI, REST. KOSHER

BERNSTEIN-ON-ESSEX-ST. — 135 Essex St. (Nr. Delancey) Glatt Kosher Cuisine. **"Shrine for Lovers of Good Deli. & Kosh. Chinese Food."** N.Y. Times** **"Tops Rumanian Pastrami & Corn. Bf. Sand."** Op. to 1 AM. Fr. Park. 473-3900.

DESSERTS/NIGHTCLUB

SOMETHING DIFFERENT—1488 1st Ave. (77 & 78th). 570-6666. Have your dessert with lively entertainment. Sensational singing staff nitely. Over 100 desserts fr. Ice Cream Sundaes to Pastries, Cappuccino, etc. 7 days—Enter. 8 PM-3 AM. $4 Min., $1 cov., weekends $2 cov.

DINING/DANCING

ROMA DI NOTTE—137 E. 55 (Lex/3rd) Res. 832-1128 Din./aft.-show cktls./dining in romantic setting. Dan. continuous live music—late. Superb cuisine, wines, full menu til 2 am. Cl. Su. Only N.Y. Italian nitespot. Exquisito!

SYBILS—101 W. 53 St. at Ave. of Amer. 977-9898. Fab. rom. din./danc. club. Indoor waterfall. * 11/2-14 sing.-pianist Confrey Phillips & Trio; 11/16-28 Peter Dean & Buddy Weed Trio, 7 pm-Mid. M.-Sa. Disco danc. mid.-4 am & Sun. C. C.

37th ST. HIDEAWAY—32 W. 37th. Intimate Supper Club in Elegant Newly Decorated Former town House of John Drew Barrymore. Music-Ent. Dancing Nitely. Luncheon • Cocktails • Dinner. Credit Cards. Closed Sun. 947-8940.

L—Luncheon C—Cocktail D—Dinner S—Supper AT—After Theatre *Open Sunday (Nov. 1981)

THURSDAY'S—57 W. 58 St.—371-7777. A Gard. like 2 level rest., with a dance floor tucked away bet. levels. New menu includes everything fr. steaks to burgers to salds. to veal cordon bleu. Fr. dr./thea, stb! Dan. aft 11 Su. cham. br. C. C.

DINING/VIEW

RAINBOW ROOM/GRILL—65 stories high, with a view that twinkles and shines. Din. & danc. cheek-to-cheek to live bands nitely; in the Grill, a dazzling Parisian-style revue & disco danc. Fr./Ital. cuis. 30 Rock. Plaza. PL 7-9090.

TOP OF THE PARK—60th AT B'WAY IN GULF & WESTERN BLDG. 43 FLOORS ABOVE CENTRAL PARK. SUPERB DINING, NY's MOST MAGNIFICENT VIEW. COMP. D. FROM $15.75 NO EXTRA CHARGE. CKTL. LNGE. 333-3800.

TOP OF THE SIX'S—666 5th, @ 53rd St. 757-6662. Continental cuisine served with an imposing view of midtown N.Y. from the 39th floor. Open for Lun. & Din., closed Sun. Entertainment in the Lounge Nightly. Credit Cards.

DISCO/DANCING

WEDNESDAY'S—210 East 86th St. 535-8500. New York's Only Indoor Street Festival. A Disco Block Party with European Charm & Sidewalk Shops & Cafes. 6 PM-4 AM Tues.-Sun. Sun. Brunch with Dancing $8.95. AE, DC, MC.

EMPANADAS

EMPANADAS ETC.,—257 W. 55 (B'way & 8th) Enjoy N.Y.'s New taste treat. A hearty fare in a pastry * pocket try our 17 dif. fill. Soups Sal., Pasta. Des. Empanadas/Bassetts Ice Cream 7 days 11-12 am. 247-3140, also La Tablita—65 W. 73 St.

ENGLISH

DAVID COPPERFIELD—322 Lex. Ave. (bet. 38th & 39th) 684-8227. Hearty Food, generous drinks, warm friendly atmos. Lively ent. nitely from 9 P.M. Lenny Metcalfe Ex Londoner at the piano. . . . It's a Dickens of place!

ENTERTAINMENT

CALLBACK—8th AVE. AT 45 ST., 581-0501. B'WAY'S PIANO BAR WHERE THEA. FOLK GO TO SING AFT. THE SHOW. FEATURING BOB AMARAL, OPEN WEDNESDAY THRU SATURDAY 10 PM-3 AM. CREDIT CARDS.

CHATEAU MADRID—48th St. & Lex. Ave. PL 2-8080. "Top Latin Supper Club in America," N.Y. News. Feat. world's foremost international singing & dancing stars, superb Spanish & Contl. Cuisine, dancing. Cl. Mon., Cr. Cds.

DANGERFIELDS—1118 First Av. Rodney Dangerfield's popular night club shows Mon.-Sat. Fr. 9:30, Sun. New talent continuously from 9 pm. Dinner from 8 to 3 a.m. Valet Parking Fr. & Sat., Credit Cards. 593-1650. Open 7 days.

EDDIE CONDON'S JAZZ CLUB—144 W. 54th—Relax at one of the oldest and finest club feat. trad. jazz L. W. 12-3 and Aft. Thea. & late Din. Balaban & Cats M.-Sa. til 2 am. Different Bands Su. til 2 am. No cov./min. D. fr. 7:30 pm.

IMPROVISATION—358 W. 44. Thea. Dist's. original comics' showcase. Incubator of superstars, fr. Kaplan (Gabe) to Klein (Bob). Show same-day thea. stub for free over min. drink Su.-Th. Aft. thea. snacks 7 nites, 8 til 4. 765-8268.

KING COLE—"at St. Regis is a Landmark."—Says John Corry in N.Y. Times. op. dly. 7 am.-1 am. M.-Sa. Evgs., Enjoy the Popular "King Cole Loves B'way." Mus. Rev. with Cktls., D. or Su. At the St. Regis, Sheraton, 5th & 55th, 872-6140.

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LA RONDE—N.Y.'s newest sizzling cabaret show-lounge. Two shows nightly with continuous live * music for listening & dancing bfr., in-betwn. & aft. the shows. Op daily at 5 p.m. for cktls. At the Sheraton Centre, 7 Ave. & 52 St. 581-1000.

LE PETIT RESTAURANT—At the Sherry Netherland Hotel, 59 & Fifth, Central Park South View, Elegant Decor. Great for after-theatre with name piano entertainment nightly. No cover or minimum. Moderate prices. 759-9020.

PIANO BAR—68th St. and Broadway, 787-2501. Landmark piano saloon where aspiring and established Broadway stars congregate and perform. 7 nights 9 pm-2 am. Pub style menu available.

SALLY'S—An Old New York Bar featuring the New, the Old from Disco to Swing, Live Entertainment Monday-Saturday 9:30-2:30 at The New York Sheraton Hotel 7th Ave. & 56th St. Reservations 484-3361.

FRENCH

A LA FOURCHETTE—342 W. 46th St. "Convenient for Theatregoers & Leisurely Dining aft. curtain & thea. time" Lu. M.-F. D. M.-Sa. 4:30-11 P.M. A la carte spec. Moules-Mariniere, Seafood Bercy, Duckling Bigarde Cl. Sun. A.E. 245-9744.

AU TUNNEL—250 W. 47th St. 582-2166. A Great French Restaurant Delightful Decor, Fine Service, Moderate Prices, Outstanding Cuisine, Lunch & Dinner, Before or after Theatre Cocktails, Fine Wines, Closed Sunday. A.E.

BON SOIR—Chez Raymond, 240 W. 56th (8th & B'way.) 245-3656—755-1975. Restaurant Francais, serving authentic cuisine — Pintadeau en Croute with chanterelle, Escalopine of Veal Normande. Walking dist. to thea.'s & Lin. Cent. Op. 7 days, L.D. Cr. Cds.

CAFE DE FRANCE—330 W. 46 ST. OFF B'WAY ROGER BONNET FORMERLY OF FRENCH LINE, FIRST PRIZE WINNER "FRENCH GASTRONOMIQUE." LUN. DAILY 12-3 DIN. 5-11 CLOSED SUNDAY. 586-0088.

CAFE DU SOIR—322 E. 86 St. (bet. 1st-2nd Ave.) Traditional French cuisine at Moderate Prices In Yorkville. Under Operation of owner Claude. LUNCHEON • COCKTAILS • DINNER Daily to Midnight. Cl. Mon. AT 9-9996/427-3900.

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FOOD AMONG THE FLOWERS—18 W. 56th St.—541-9030—French nouvelle cuisine. Spec. Lobster Tail Wellington, crisp duckling. M.-Sa. L. 12-3, Pre/aft. Thea. Comp. D. plus A La Carte til 11 P.M. R.S.V.P. Cred. Cds.

FRENCH SHACK—65 W. 55th St.—246-5126. **N.Y. Times says, "The French Shack opens up Fortissimo & doesn't let up. food excel. A typically well appointed uptown Rest." L. & D. Table d'hote seating til 11 pm. 7 dys. Su. fr. 4:30 pm.

LA BIBLIOTHEQUE—341 E. 43rd St. viewing U.N. Fountains, 661-5757. Mon.-Sat. 12 to 1 A.M. Din. fr. $9.25-$18.75 Prix-Fixe Pre-thea. Din. $15.95. J. Bayless on Piano Nitly, 3 stars, J. Canaday. **Meet. & Banq. Rm. Avail. Sat. Br. 11:30-3:30.**

LA BONNE SOUPE — 48 W. 55th ST. French Bistro. "You get as much good food here as * you are going to find anywhere in town"—NY Times. Soups, omelets, ground steaks, quiche & fondue. L D After Thea. A.E. 586-7650.

LA GRILLADE—845 8th Ave. (51st St.) Exceptional French cuisine in theatre district, special Pre-theatre Dinners. Open 7 days. Private Party Room. Credit Cards. Hosts Albert & Lisette. 265-1610.

L'ESCARGOT—47 West 55—245-4266. Outstanding French cuisine in charming setting; convenient to theatres. Comp. dinners $11.50-$16.50; Complete lunch $8.50-$11.50. After Thea. Seating to 11:30. Closed Sunday. Credit Cards.

LES PYRENEES — 251 W. 51st Street. Superb French Restaurant. Opposite Uris Theatre. Lunch, Cocktails, Dinner, Pre-Thea. dinner, $13.50 Open Sat. 'til 1 AM. Party facilities Recom. by Holiday. 246-0044 Cl. Sun. & Mon.

LE VERT GALANT—109 W. 46th St., 582-7989. Excel. French Cuisine in Parisian Ambiance. A few minutes walk to theatre. L. Mon.-Fri. 12-2:30. D. Mon.-Sat. 5 PM-Midnight. Entertainment nitely in Lounge. Cl. Sun. Cr. Cds.

THE MAGIC PAN—1409 6th Ave. (bet. 57th & 58th Sts.) 765-5080. 149 E. 57th St. 371-3266. These two charming townhouse restaurants feature a constantly changing menu with their famous crepes, a variety of continental entrees and daily specials. Nightly cabaret entertainment Wed., Thurs., Fri. & Sat. nights upstairs at 6th Ave. loc. Res. sug. Mod. prices. Cktls., wines. Op. 7 days for Lun., Din., aft. thea. weekend brunch Pr. part. Cr. Cds. 6th Ave. loc. is near Carnegie Hall and Lincoln Center.

FRENCH/ECLECTIC

SIMONS — 75 W. 68 — "Hip — Romantic, Clubby, gastronomically easy & serious all at once"—N.Y. Mag.—**"100 Best** in Amer."—Esquire. "On the must list of the au courant"—N.Y. Times. Op. for early curt. & aft. thea. **til 2 am** 496-7522.

GARDEN

LION'S ROCK—AFTER THE DRAMA, DINE DRAMATICALLY AT ONE OF NEW YORK'S MOST STYLISH AND ROMANTIC RESTAURANTS. CONTINENTAL CUISINE. DINNER NIGHTLY TIL 1 AM. 316 EAST 77th STREET 988-3610.

GERMAN

LUCHOW'S—110 E. 14th St. 477-4860. Newly renovated world famous 100 yr. old landmark. Special Light summer menu being served. Open 7 days, Din. Mon.-Sat. 5-11, Sun. 12-10 Credit Cards.

GREEK

MOLFETAS RESTAURANT & BAR—307 W. 47th. JU 6-9278, 581-0674. Real Greek Home Cooking In heart of Theatre Dist. Mod. prices. Spinach pie, Shish Kebab, Moussaka. Facilities for private parties and banquets.

HAWAIIAN

HAWAII KAI—B'WAY at 50th ST. PL 7-0900. FINE DINING & NITELY SHOWS FULL COURSE DINNERS $8.95 HAWAIIAN REVUE IN LOUNGE Show Theatre Stubs for 10% disc. DISCOUNT PARKING Maj. Cr. Cds. Open Daily (& Sun.)

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Dining and Entertainment

INDIAN

BOMBAY PALACE—30 W. 52 St. "King of Indian cuisine." Cocktail Lounge, L. D., L. Buffet daily $6.95. Pre & after thea. dinner comp. D. 5:30-11:00 PM. Op. 7 dys. 541-7777. Free dinner parking. Cr. Cds.

INDIAN OVEN—285 Columbus Ave. (74th) North Indian Cuisine. Spec. Tandoori Chicken, Reco. by "Travel & Leisure." (Cl. M.) Tu.-Th. Din. 5:30 to 11 pm. F.-Sa. 5:30-12 am. Su. 3 pm-11 pm. Lun. Tues.-Sat. 12-3. 362-7567—Cr. Cds.

KASHMIR—10 W. 46 St. Exotic curries of India served daily 12-12. New Decor. Weekday L * $4.25. Complete early curtain & After-Theater Dinners, Cocktails. Parties & Catering. 730-9201. 869-8584. Credit Cards.

IRISH

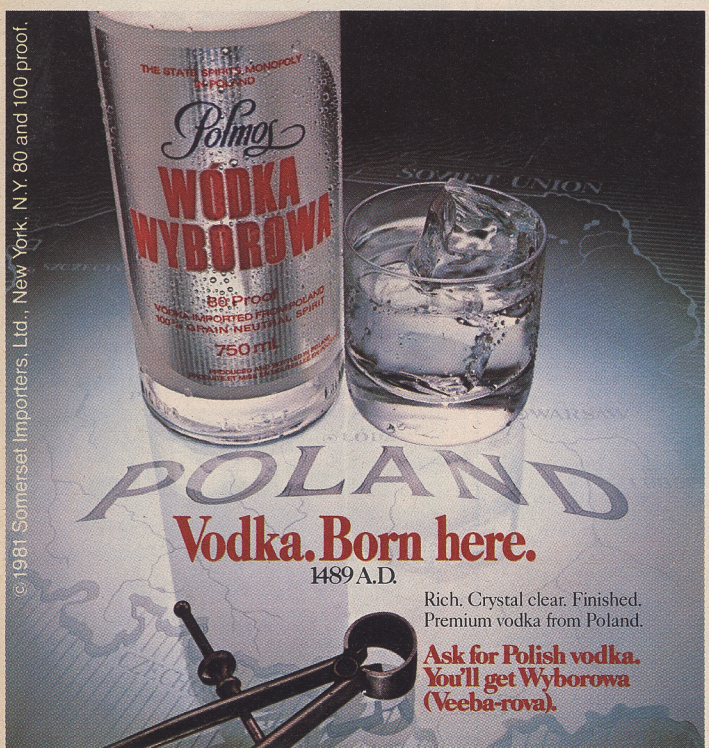
JOYCE'S STEAK & SEAFOOD HOUSE—Bet. 50th & 51st Sts. on 2nd Ave. **N.Y.'s oldest and most popular Irish Rest.** Turn of Century decor & cuisine is 1st rate. Marvelous for Aft. Thea. or any time. 7 days **til 3 A.M.** 759-6780.

IRISH/ENTERTAINMENT

ROSIE O'GRADY'S—151 West 51st, JU 2-2975. Irish Continental Food. Open 7 Days Lunch, Dinner, and Late Night Snacks. Top Entertainment Nightly Featuring "The Popular" Christy O'Connor Group. Sing-A-Long Bar, Hrty. Drinks.

ITALIAN

ABRUZZI—37 W. 56 St. (Bet. 6 & 5th Ave.) A 4 STAR DINING SPOT FEATURING ABRUZZI SPECIALTIES FR. NORTHERN ITALY. PRICES ARE MOD. CKTL. LOUN. L., D., C.C. PAR. RM. 20 to 100 OP. 7 DAYS. TEL. IT 9-8100, 489-8111.



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ALFREDO—240 Central Park So. (59 St.) 246-7050. Near Lin. Cen. & thea. Fine northern Ital. cuis. served in elegant surroundings. L. Mon.-Fri., D. Mon.-Sat., Closed Sun. Free 2 hour dinner parking. Private party room. AE, DC, MC, Visa.

BRUNO Ristorante Italiano—240 E. 58 St. Newest spot on the block for the food-savvy. Superb Italian Cuisine. L: Mon.-Fri. 12-3, D: Mon.-Sat. 5-11. Cl. Sun. Credit Cards. Res. Suggested 688-4190.

CAPRICCIO—11 W. 56th St. Bet. 5th & 6th Ave. A charming family run rest. for particularly good Northern Italian Cuisine. Rec. by Gourmet, Cue & N.Y. Times. Lunch-Dinner - Cocktail Lounge Cr. Crds., closed Sun. Tel. 757-7795.

RAGA—57 W. 48th—757-3450. Superb Indian cuisine in spacious, elegant ambiance. L 12-3 PM. * Monday through Friday; pre-theatre D. $12.50 complete. D. 5:30-11:15 PM nightly. Free D. parking. Major credit cards.

SHAH JAHAN—Columbus Circle (980 8th Ave.) bet. 57 & 58 St. India's Gourmet Cuisine Walking Distance to Theatre District, Lincoln Center & Carnegie Hall. Lun., Din., Cocktails, C. C. op. noon to 1 am. Op. 7 days. 586-4180.

SHEZAN—8 W. 58th St.—off 5th Ave. Over 31 YEARS OF UNEXCELLED DISTINCTION AND INTERNATIONAL EXPERIENCE — A TREASURED CUISINE! Lun. Mon. to Fri. 12 to 2:30. Din. Mon.-Sat. 6 to 11 P.M. Cl. Sun. 371-1414.

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FORLINI'S — * N. Y. Times — Italian Food Lovers are Romanced TIL 2 A.M. 93 Baxter St. (Chinatown off Canal) 7 Days Parking Facilities. 349-6779**

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L—Luncheon C—Cocktail D—Dinner S—Supper AT—After Theatre *Open Sunday (Nov. 1981)

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IL MENESTRELLO—14 E. 52 St. (bet. Mad. & 5th Ave.) "One of the Finest Ital. Rest. This side of Ventimiglia," Gourmet. Prix fixe Lun. plus A la carte entr. Lun. 12-3 Din. 5 to 11 p.m., C.L., closed Sun. A.E., D.C. Tel: 421-7588.

IL MONELLO—1460 2nd Ave. (76th)—Rated ** N.Y. T's. "The Citys most highly praised sources of North Ital. Cking." 1/6/78—"The Most Extraord. Desserts in N.Y.C." Mimi Sheraton 2/22/80. ***Forbs 12/78, L. & D. Aft. Thea., Cl. Su. C. C. Tel. 535-9310.

IL NIDO—251 E. 53rd (bet. 2nd & 3rd)—*** N.Y. T's by Mimi Sheraton, "A Triumph of Northern Ital. Cuis.! The enticing menu includes many offerings rarely seen around town." 1/25/80. L. * D. * Maj. Cr. Cds. Cl. Sun. Tel. 753-8450-1.

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JOHNNIE'S—135 West 45th St. 245-9667. 21st Anniversary in heart of theatre district. Renowned for $5.95 Luncheon & $7.95 Dinner. L. 11:30-3 PM. D. 3 PM-1 AM—7 days. Celebs galore. Bring adv. for complimentary wine—C.C.

LA FENICE—242 E. 58 St. bet. 2 & 3 Aves. A charming, & intimate rest. serving fine Northern * Italian cuisine with the personal touch. Op. 7 days. Mon.-Sat. noon-midnight Open 7 days. Lunch-cocktails-dinner. Cr. Cds. 759-4660.

LE ALPI—234 W. 48th St. 582-7792. Rated ★★★ N.Y. Times. Old World Prix fixe Dinner. Before & after. Specialties Mignonettes Zia Teresa. Veal Trieste. Homemade Pasta. Lunch-Dinner 'til midnite. Closed Sunday. Credit cards.

MERCURIO — 53 W. 53rd St. Near N.Y. Hilton, Finest Northern Italian Cuisine. Open for Luncheon-Cocktails-Dinner Mon. thru Sat. Free Parking For Dinner Guests. Private Party Facilities. Am. Exp., JU 6-4379 Cl. Sun.

NANNY'S—158 W. 44 (east of B'way) 246-5388 Op. for lun.—cocktail—din—after theater, B'way's newest hit, fine seafood, pasta, veal, steaks & pizzas M-Th 11:30-11:30 Fri. & Sat. 11:30-12. Cl Sun. Cr. Cds.

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S.P.Q.R.—133 Mulberry St. In Little Italy. 925-3120. Homemade Pastas—Northern & Italian Cui- * sine—Lun. & Din. Ala Carte— 7 days. Piano Entertainment in Lounge. Valet Parking for Din. Priv. Rm. for Banquet, Weddings. Cr. Cds.

TINO'S—235 E. 58th St., 751-0311—Enjoy classic Italian Cooking Tino Scarpa style. Now a new rest., in the old style. Lun. Din. Cocktails. Sup. **7 DAYS TIL MIDNIGHT.** Private Party Room. Credit Cards.

TRE AMICI—74th St. @ 3rd Ave., 535-3416 The most romantic and intimate Italian Restaurant in New York.**Rating, Piano Bar, open for Dinner & Serving very late—7 days. Cr. Cds.**

VESUVIO—163 W. 48th off 7th. "Best Italian restaurant in the theatre district," says **Gourmet Magazine.** A landmark since 1901. L.C.D.S. AAA App. Mon.-Sat. 11:30 A.M.-1:00 A.M. Sat. 4-1 A.M. AE, DC, CB, 245-6138. Cl. Sun.

JAPANESE

BENIHANA OF TOKYO—120E. 56 [593-1627], 47 W. 56th [581-0930] 15 W. 44 [682-7120]. Japanese swordsmen—chefs slice, dice, spice & cook steak, lobster, chicken, shrimp, crunchy vegetables on teppan tables before diner's eyes. Cr. Cds. Op. 7 days.

ENKA OF JAPAN—167 W. 45th St. In the Heart of B'way (Bet. 6th & B'way) Ex. Coun. Style Jap. Cuisine. Suski Bar-Tempura-Sukiyaki-Teriyaki-Hot Pot Dish-"Health Fds." L. 12-3 fr. 3.25, D. 5-11, F. & Sa. til 12, fr. 6.00. 7 dys. C.C. 247-5543.

HO-SHIM—120 W. 44 (between 6th & B'way)—authentic Sushi Bar, Yakiniku (Broiled Beef). Cooking at your table, Beef & Chicken Teniyaki, Tempura, etc. Lun., Din., Pre & After Theater Specials. Credit Cards.

IROHA—731 7th Ave. (Bet. 48th-49th). "Just Across the street from all theatres." Sukiyaki cooked at your table. Sushi bar. Tempura. Beef Teriyaki. Tatami Room. Monday-Friday 12-3, 5-12, Sat. & Sun. 12-12. 398-9049 Credit Cards.

KAMEHACHI—14 EAST 47 ST. AUTHENTIC JAPANESE CUISINE, SUSHI, TEMPURA, LUNCH, DINNER, MON.-FRI. SUPPER SERVED 'TIL 12 MIDNIGHT. SAT. CL. 10 PM—AE—CB—DC—MC & VISA. CLOSED SUNDAY. TEL. 765-4737.

KODAMA—301 W. 45 (cor. 8th) Only a step to B'way Theatres. We guarantee your satisfaction with an Authentic Tokyo Style Sushi Bar & other * Original Japanese cuisine. Op. 7 dys. M—Sat. 12-3, Din. 5-12, Sun. 4-11. 582-8065.

ROCK GARDEN OF TOKYO—The only unique Japanese Yakiniku (Broiled Meat) Steak House in N.Y. Exquisitely served at YOUR OWN PRIVATE TABLE in an atmosphere of Japanese elegance. 34 W. 56th 245-7936. Cl. Su. Maj. Cds.

L—Luncheon C—Cocktail D—Dinner S—Supper AT—After Theatre *Open Sunday (Nov. 1981)

Dining and Entertainment

SUSHIKO — 251 W. 55 St. (Btwn. B'dway & 8th) ***N. Y. Times. Original Japanese Sushi Bar, Sashimi, served at counter. Open Lun.-Din.-After Theatre—M.-F. 12 PM-1 AM. Sat. 5 PM-12 AM Cl. Sun. 974-9721 AE, DC, M.C. & VISA.

KOREAN

ARIRANG HOUSE—28 W. 56 ST. "A UNIQUE EXPERIENCE IN KOREAN DINING" * * * N.Y. TIMES. LUNCH, DINNER COCKTAIL LOUNGE CR. CDS. PRIVATE DINING ROOM FOR PARTIES. MON.-SAT. LT 1-9698—LT 1-9699.

MEXICAN

CARAMBA—918 8th Avenue (between 54th & 55th St.) Mexican food at its best comes to Manhattan. Experience the flavor of old Mexico in this stunning contemporary restaurant. Lun. 11-4, Din. 5-12 Cl. Mon. 245-7910. Cr. Cds.

FONDA LA PALOMA—256 E. 49 — Known to all critics as the home of "Superior & Exciting Food," "Totally Mexican," "Thoroughly Charming spot." Rec. by all top notch papers & Mags. strolling Guitarists L.C.D.S. 421-5495.

PANCHO VILLA'S—2nd Ave. (cor. 78th), 650-1455. "N.Y. Times," C. Claiborne** 1967, — "Gourmet" 1967. Spec. in old Calif. style Mex. cooking. Cocktails/L./D. 7 days Other locales-Larchmont, Huntington.

SEAFOOD

HARBOUR 48—303 W. 48 St. (off 8th) Fresh Sea Food and Bangkok Cuisine. Moderate Prices. Attractive Decor. Specialties: Harbor Seafood Combo; Lobster Din.; Shrimps A La Francese. D. Mon.- Sat., L. Mon.-Fri. 586-4853. Cr. Cds.

KING CRAB—871 8th Ave. (cor. 52 St) Fresh Fish Daily—Moderate Prices—Lun. Entrees $3.75-$4.95 Din. a la carte $4.95-$8.95. Incl. Garlic Bread, Sal., Rice or Pot. Cktls. & Bar 7 days 12-12. 765-4393. **K.C. Place 807 9th Ave.** 246-4258.

SOUTHERN

JACK'S NEST—310 Third Ave. (Bet. 23 & 24 St.) C'mon down & enjoy down home southern cooking! Mouth watering Ribs. Fr. Chicken. Cand. Yams. Friendly people & much much more! Seating 'til 11:30 pm. dly., wkends. 2 am.

SPANISH

FUNDADOR — "The Spanish Pavillion" 146 W. 47th ST. (OFF B'WAY.) CLASSIC CUISINE OF * SPAIN & MEXICO. LUNCH, DINNER, AFTER THEATRE. ALL CREDIT CARDS. RECOMMENDED BY GOURMET, CUE & AAA 265-3690.

MESON BOTIN— 145 W. 58th. 265-4567. OUR ATMOSPHERE IS RELAXING — OUR CHEF IS BASQUE, THE FOOD IS EXCELLENT . . . GUITAR PLAYER, CREDIT CARDS. OPEN 7 DAYS A WEEK. AFTER THEA. DINING.

PAMPLONA — 822 6th Ave. (28-29 St.) Original Chef from Spanish Pavillion '64 Worlds Fair. **N.Y. Times: ". . . masterpiece of Spanish cookery." Strolling guitarist & singer. Free parking aft. 6 PM Cr. Cds. Cl. Sun. 683-4242.

RINCON DE ESPANA — 226 Thompson St., 260-4950, 475-9891; 129 Pearl St., 344-5228. ***N.Y. * Times—"One of . . . best Spanish . . . in NY" Spec. Octopus & shrimp a la Carlos & Paellas, Flamenco Guitar L. D. C. Cr. Cds. 7 days.

SEVILLA—62 Charles St. (West 4th St.)—A Village Landmark Famed for its Paella A La Valenciana. Recom. by Cue.—N.Y. Times & Gourmet Lunch, Dinner, Cocktail Lounge. Parties Cr. Cds. 7 Days—929-3189.

SPANISH/MEXICAN

EL JEREZ—234 W. 56th St. (Bet. 8th & B'way) "The best for Spanish & Mexican Cuisine— * N. Y. Post 8/78. Cocktails—Lunch—Dinner—Credit Cards. Open 7 days. Parking at reduced rates next door. 765-4535.

THAI

BANGKOK CUISINE—885 8th Ave. (Bet. 52 & 53) THAILAND CUISINE AT ITS FINEST. LUNCH * $2.25-4.95. DINNER $2.25-5.95. BEER & WINE SERVED. AE, DC, MC. TEL: 581-6370, 840-8777, 7 days—Din. Sun. 5-11:30 P.M. L D S AT.

BANGKOK 54 THAI CUISINE—261 W. 54 Bet. 8th & B'way—Opp. Municipal Parking Lot. "Specializing in orig. Thai Recipes by our **** Chef." Lun. fr. $1.95—Din. fr. $2.50—cktls., Pre & aft. thea. til 12 pm. C. C. Op. 7 days. Tel. 582-6640.

PONGSRI THAI RESTAURANT — B'way's newest & only auth. Thai Rest. In Thea. Dist. Owner/ * Chef Pongsri prepares Thai Dishes—Noodles, Beef, Seafood, Pork, Lun. Din. aft. thea., 7 dys. 11 am.-1 am. 244 W. 48 (8 & B'way) 582-3392 C.C.

SEEDA THAI—204 W. 50 (Bet. 7th & B'way) exotic fine Thai food: Meekrob, Pad Thai, Red Snap- * pers. **N.Y. Times. ***Village Voice. Wine & Liq. 11:30 A.M.-11:00 P.M. Sat. & Sun. 5 P.M.-11:30 PM. AE. DC. MC. Tel. 586-4513, 664-9564.

SIAM INN—916 8th AVE. (BET. 54th & 55th ST.) "EXOTIC & FINE SIAMESE CUISINE PREPARED BY CHEF-OWNER," OP. 7 DAYS—LUN. DIN.—COCKTAILS SUNDAY 5 P.M.—11:30 P.M. 489-5237. CREDIT CARDS.

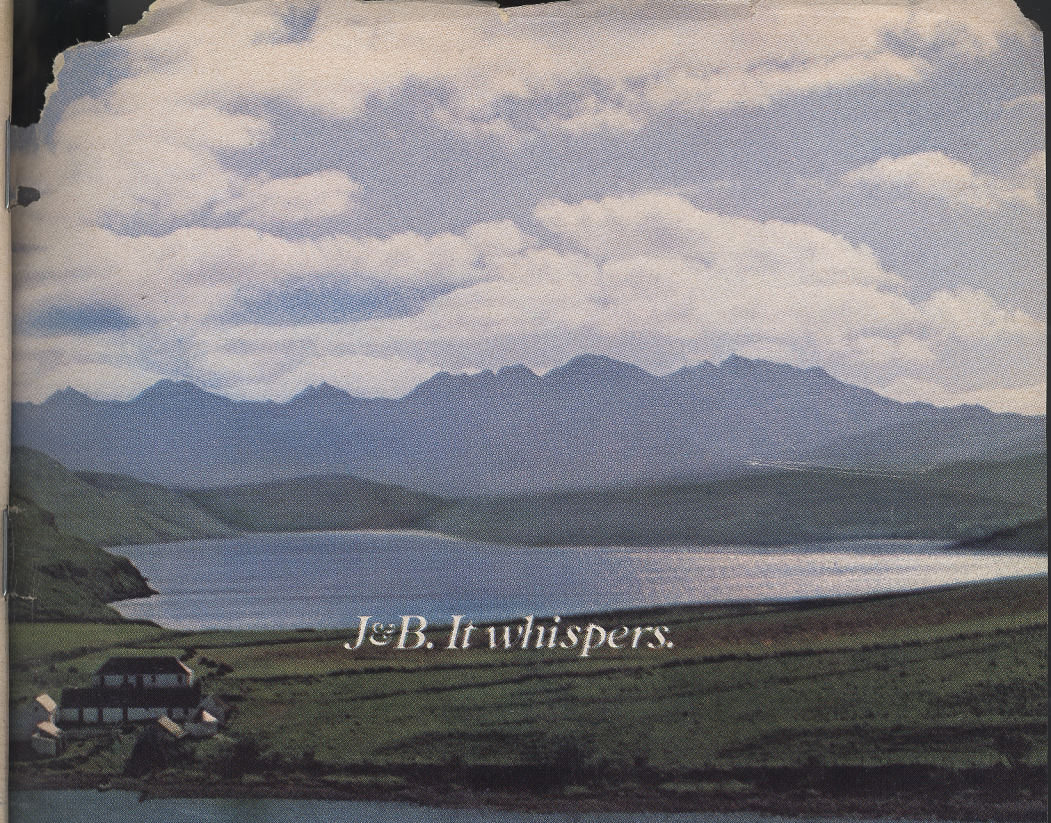
UKRAINIAN

UKRAINIAN RESTAURANT and CATERERS — 140 2nd Avenue Bet. 8th & 9th Streets. Eastern European home cooking and 18 popular European beers. Lunch, Dinner, Supper and after theatre. Open 7 days 12 noon-11 P.M. 533-6765.

YUGOSLAVIAN

DUBROVNIK—88 Madison Ave. (29th St.) Seafood delights from the Adriatic in a 12th Century setting Lunch and Dinner Mon.-Fri. • Sat. 5 pm-4 am • LATE DISCO FRIDAY-SATURDAY. Res. 689-7565 Credit Cards. Closed Sunday.

L—Luncheon C—Cocktail D—Dinner S—Supper AT—After Theatre *Open Sunday (Nov. 1981)



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Carlton Scores Best In Cigaret Testing

WASHINGTON (UPI) — The Carlton king-size filter cigaret sold in a hard pack had the lowest tar, nicotine and

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Today's Carlton has even less tar than the version tested for the Government's 1981 Report. Despite new low tar brands introduced since—**Carlton still lowest.**

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Box: Less than 0.01 mg. "tar", 0.002 mg. nicotine av. per cigarette by FTC method. Soft Pack: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report May '81.

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